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Adobe Photoshop

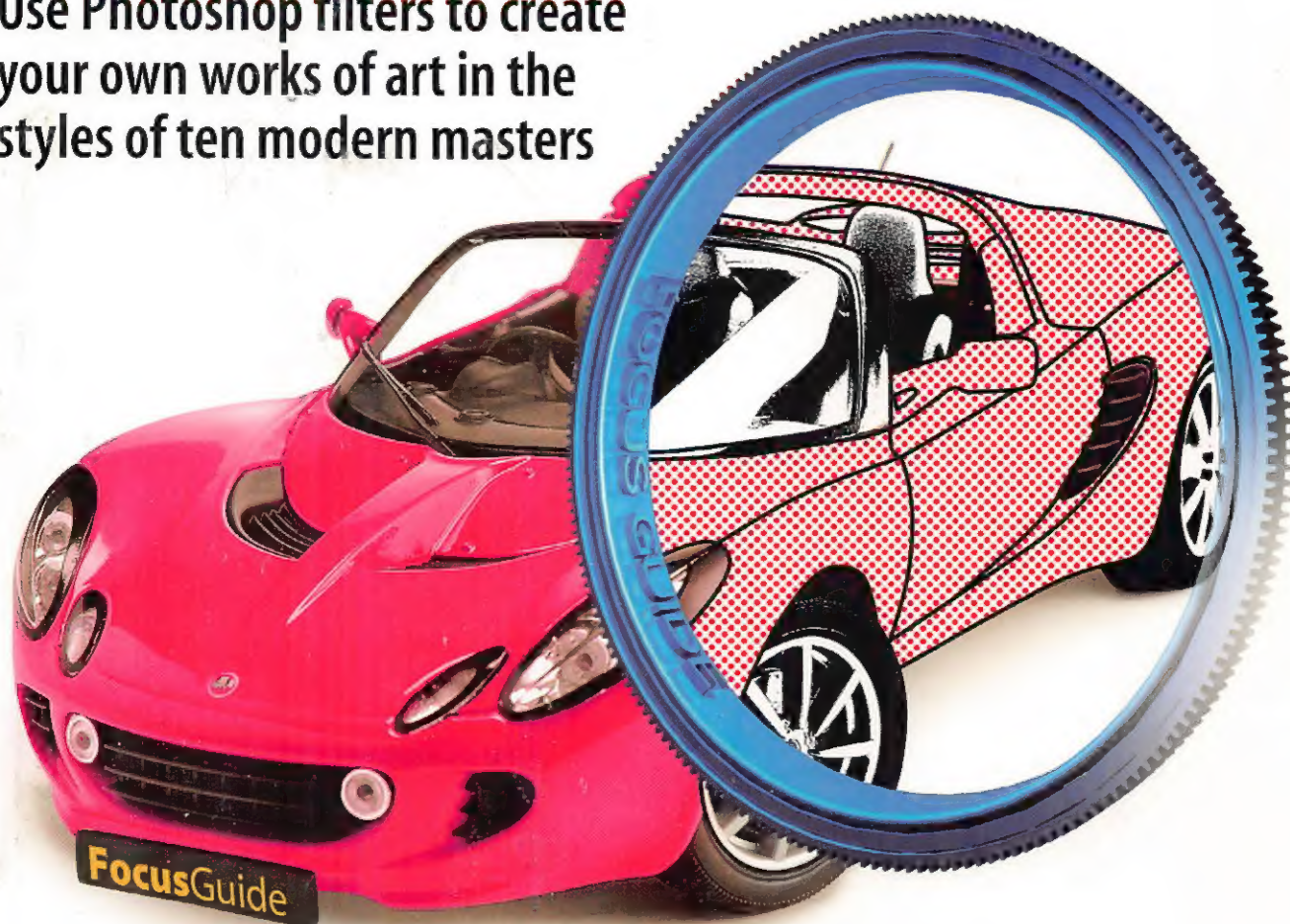
Modern Art



FocusGuide

From the makers of **Computer Arts**

Use Photoshop filters to create
your own works of art in the
styles of ten modern masters



132 pages of easy-to-follow tutorials and expert advice
to help develop your Adobe Photoshop skills

Be inspired!

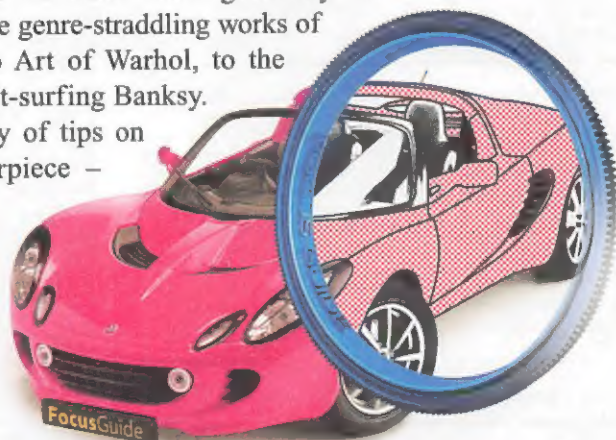
"I found that I could say things with colour and shapes that I couldn't say any other way – things I had no words for..."

So said American artist Georgia O'Keeffe, whose distinctive style is emulated in Chapter 7 of this Focus Guide. Her quote above can equally be applied to any of us who have ever loaded Adobe Photoshop on to our computers, whether we end up using it just to make tidying tweaks to family snapshots, or as a core application in a complicated multimedia project.

When starting any sort of artistic endeavour, the interdependence between inspiration and technique can often be way off-balance: some people will not have the faintest idea how to start reproducing the idea that's hovering tantalisingly in their mind's eye; others might be clued up on the technicalities, but have little direction in how to use their skills. That's where this Focus Guide comes in: by using ten modern artists as the basis for our inspiration – and having fun producing our own images reminiscent of the masters' oeuvre – we'll gain an appreciation of a range of real-world techniques to transfer to all our other work.

Regardless of your level of Photoshop ability – and whatever your taste in paintings – you'll find something here to inspire and enthuse you: from the instantly recognisable colours of Miró and geometry of Mondrian, through the genre-straddling works of Matisse and the Pop Art of Warhol, to the controversial zeitgeist-surfing Banksy. There are also plenty of tips on printing your masterpiece – the gallery awaits!

Don't forget the software on the disc: once you've used buZZ Simplifier, you'll wonder how you did without it.





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Finding your way

Our handy icons hold the key to a wealth of additional information. Here's what they all mean...

With so much to tell you about how you can create perfect portraits with Photoshop, it's hard to find room for all the information we want to pack in. That's why you'll find the special icons that occupy the margins on each page so useful.

As you leaf through the pages, you'll find a range of eye-catching symbols, each of which indicates an extra nugget of knowledge. The icons enable you to identify exactly what kind of information you're dealing with – for a guide to icon

categories, see below. These handy hints and tips are always relevant to the topic that's being discussed, and will help you develop your Photoshop skills that little bit faster.

Our writers are always experienced Photoshop experts who regularly contribute to our sister magazines, such as *Computer Arts*, *Computer Arts Projects*, *3D World* and *Digital Camera Magazine*. So you can rest assured that all the information they provide is both authoritative and thoroughly tried and tested.



On your CD-ROM

Tutorial files, trial software and more besides is included on your CD-ROM. Every now and then, we remind you of this by flagging-up the disc icon and listing the relevant disc contents.



Take note

You'll find a number of these nuggets of knowledge scattered throughout the Guide. They're crammed with useful information that complements the main text perfectly.



Top tips

This indicates an expert tip. Anything sheltered beneath this icon is guaranteed to reveal a useful tip, or advice about Photoshop's range of tools, options and features.



Watch out!

The 'skull and crossbones' sign means proceed with caution. You'll find some important points outlined below this icon, which you should certainly take seriously.



Further information

We'd like to tell you absolutely everything, but there's just not enough space. Instead, we refer you to other useful resources, such as websites and specialist books for further reading.



Links

When we refer to a website, we may pull out the web address in the sidebar to make it easier for you to read and remember.



Shortcuts

Carrying out common tasks again and again can get a little tedious. Our handy shortcuts show you how to perform these tasks with a few deft key-presses, saving you lots of time and effort.

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Chapter 1

MODRIAN: ART STRIPPED BACK TO THE BASICS

In this chapter...

- ☐ Learn how to use Photoshop layers
- ☐ Browse and adjust custom brush presets
- ☐ Apply brushes in constrained lines
- ☐ Select colours in different ways
- ☐ Master the Fill colour command
- ☐ Get started with filter effects

Regarded as the father of abstract modern art, Piet Mondrian wanted to change society's perception of the arts in general. Try out our project to recreate his style of painting

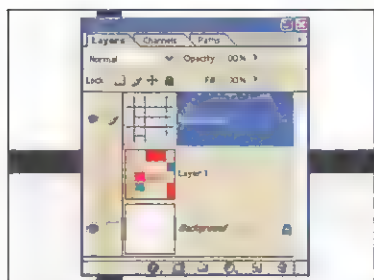
Some critics have argued that the works of Mondrian are too simplistic, but they are instantly recognisable, and beautiful in their ordered layout. Mondrian was a thoughtful painter, going so far as to publish his own theory of art, on which his paintings were based.

Mondrian's early years

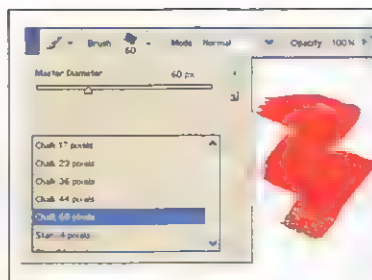
Born in 1872, in Amersfoort in the Netherlands, Pieter Cornelis Mondrian studied art as a youngster, and earned a living during the 1890s through book illustration, portraiture and interior design. Early in the 20th Century he became influenced by the changing nature of Impressionism as

epitomised by Van Gogh, whose works were the subject of a major exhibition at Amsterdam's Stedelijk Museum in 1905. Mondrian's own work, mostly linear landscapes and watercolours, was exhibited at the Stedelijk four years later.

Not long after, Cubist paintings by Picasso and Braque reached Holland, further influencing Mondrian's increasingly geometric approach to representing form. He moved to Paris in 1912, but the zenith of Cubism had already passed before the outbreak of World War I. Returning to the Netherlands, Mondrian developed a philosophy of art in spiritual terms, and began



Page 13 Get up to speed with Photoshop's Layers palette



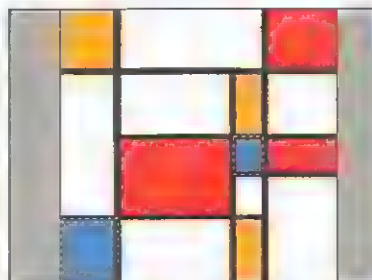
Page 14 Take a tour of the Brushes interface so you can pick the right tools



Page 16 Learn how to paint perfectly horizontal and vertical black lines



Page 17 Fill areas with solid blocks of colour using the black lines as a guide



Page 18 Add more colours in blocks using various custom selection methods



Page 19 Apply a simple Noise filter to stop the artwork looking 'too perfect'

publishing his ideas in 1917, in a periodical called *De Stijl*. In simple terms, he suggested that it was possible to express universal cosmic order in painting by paring it down to the basics of line (horizontal and vertical only) and colour (red, blue and yellow primaries only).

An artistic example

Mondrian wanted painting to set an example to all other art forms, from music to architecture, in the hope that art could be part of the total realisation of beauty in society, rather than having a separate identity. His theories won critical acclaim throughout the 1920s, not least

among the urban jazz set, and his artwork was widely exhibited and sold well. It included Mondrian's *Composition* series of paintings, which he continued into the 1930s, and which are among his most recognisable works today. Mondrian spent a couple of years in London in the late 1930s but, following the outbreak of war, he relocated to the USA in the autumn of 1940. Mondrian remained in New York until his death in 1944.

Now set your mind to Mondrian's wavelength, stripping back the detail of representational art to its raw basics of line and colour, with some help from Photoshop.

Mondrian project: the theory

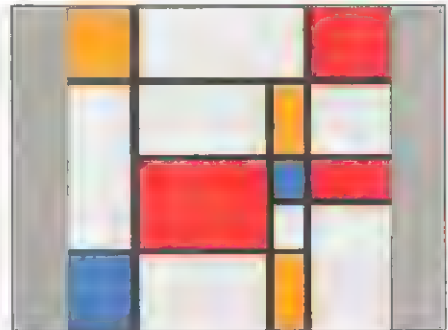
Identify the key aspects of Mondrian's art so that you can reproduce its look and feel



Mondrian on the Web

You'll find a brief biography and links to some of Mondrian's artworks at The Artchive, at www.artchive.com/artchive/M/mondrian.html. More links can be found at the Art Cyclopedica, at www.artcyclopedica.com/artists/mondrian_piet.html. To see how Mondrian's art developed over the years, check out the Harvard University Art Museums site at www.artmuseums.harvard.edu/mondrian/introduction.

The classic Mondrian canvas is a series of thick horizontal and vertical black lines on a white background. Some of the boxes created by the intersection of the lines are filled in, usually with one of three primary colours: red, yellow or blue. Mondrian also used pink fills and grey lines on occasion, but we'll keep things simple. Although most people's idea of Mondrian art is geometrically clean and visually opaque, the actual canvases feature brush strokes in the coloured paint and irregularities in the black lines.



Here's the artwork you'll create in Photoshop. Although based on no particular work, the overall impression is unmistakably Mondrian

So, as you follow this project, bear in mind that such imperfections will make the result look more authentic.



Keep trying

While Mondrian expressed his obsession with line and colour, his real interest was composition. Later in life, he used coloured tape to map out his artwork because it allowed him to change his mind over and over again until he hit upon the 'right' composition. Photoshop also affords you the luxury of changing things by using the Undo command (Edit menu) and the History palette (Window menu).

TOOLS YOU'LL USE

TRANSPARENT LAYERS form the basis of this and many other projects in this Focus Guide. Layers enable you to add paint behind other paint, saving you the trouble of trying to butt adjacent areas together accurately.

BRUSH PRESETS make selecting an appropriate brush for a particular job easy. It's important to paint the black lines roughly, rather than draw them as overly neat vector objects.

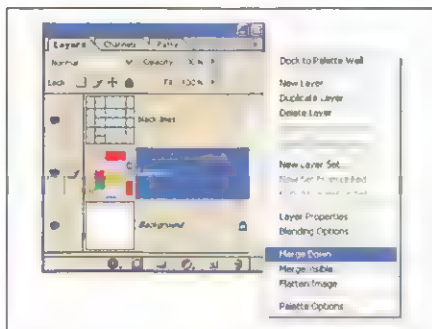
COLOUR FILLS can be applied in several ways within Photoshop, either to single or multiple selections. You'll learn a couple of quick but valuable methods during the course of this project, making it easy to apply flat colour to an area.

ADD NOISE is a standard filter effect in Photoshop, and is found in most other photo-editing packages as well. Here you'll use it on your finished artwork, in order to make it seem less digital and more natural.

Working with layers

A sound understanding of Photoshop layers is essential for all the projects in this book

Layers lie at the heart of Photoshop, and indeed of many other photo-editing programs. Think of layers as overlapping sheets of clear acetate; having painted on one layer, you can then paint 'underneath' those brushstrokes by working on another layer below. In our Mondrian project, you'll use one transparent layer for the black lines and another for the coloured areas, with an opaque layer sitting in the background to provide the white of the canvas. Layers are managed from the Layers palette. If the palette isn't



As with nearly all floating palettes in Photoshop, clicking on the little black triangle at the top-right opens a pop-up palette menu

already displayed, open it from the Window menu. It's usually grouped with the Channels and Paths palettes.



Hiding layers

If you haven't done much work with layers before, it can be very easy to mistakenly paint on to or edit the wrong layer, only to discover your error at the end of the project, when it's too late to correct it. You may find it helpful at first to hide the layers that you're not currently working on.

AROUND THE LAYERS PALETTE

A thumbnail of each layer appears next to its name in the layers list. Adjust its size from the Palette Options in the palette menu.

Click on a layer's thumbnail or name in the list to select it for editing, as indicated by the paintbrush icon here.

You can hide individual layers by clicking on this 'eye' button. Click a second time on the empty box to reveal the layer once again.



To customise the name of a layer, double-click on the name and type in the replacement text.

Every new Photoshop image has a default bottom layer, known as the Background layer, which is usually locked to begin with.

Click on this button to add more layers to the image. You can click and drag on layers to change their order.

Working with brushes

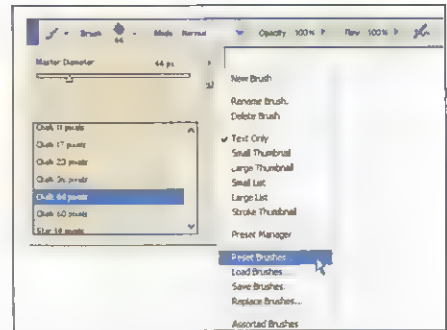
Learn how to select and adjust your brushes quickly, using presets and the options bar



Brush preview

You'll often find that the tiny preview of the brush shape displayed at the top of the Brush Preset picker is too small to be useful. To see a bigger preview, click on the Picker's palette menu and change the default view from Text Only to Small Thumbnail or Large Thumbnail. You can also choose Stroke Thumbnail to get an idea of how the brushstrokes themselves will look

Later on in this Focus Guide you'll have the opportunity to create custom paint brushes for use in your Photoshop artwork. For the Mondrian project, all you need to know is how to browse the existing presets; that is, the default brush styles that come with Photoshop. There are lots of these to choose from. When you click on the Brush Tool in the Tools palette, the context-sensitive options bar which normally runs along the top of the Photoshop screen displays a Brush Preset picker, which enables you to



If you've experimented with brush presets, return them to their default values by selecting **Reset Brushes** from the Brush Preset picker menu

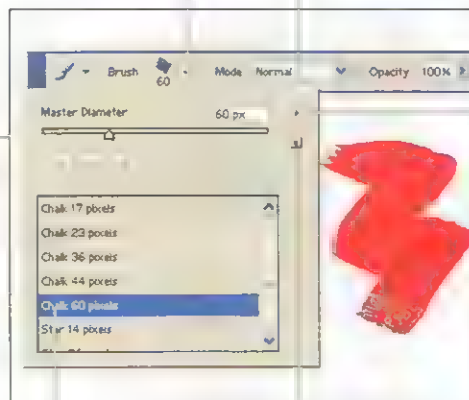
choose a preset quickly. You can also adjust the brush size easily, and save the edited brush to use again.

BRUSH PRESET PICKER

Click on this down arrow to open the pop-up Brush Preset picker. The window can be resized by dragging on its corner.

Drag on this slider to adjust the size of the currently selected brush preset, or enter a value in the numeric field on the right.

You can choose a preset from this scrolling list of brush names. You can adjust the diameter of any preset after selecting it.



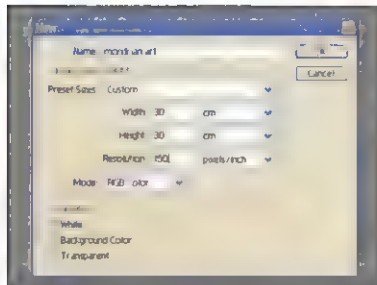
The Mode adjustment options enable you to apply transparency blending modes to brushstrokes. For now, leave it set to Normal.

Click on this little triangle to open the Brush Preset picker's palette menu, which gives you access to the preview options and further preset collections.

After you've adjusted the size of a preset brush, click on this button to add it to the list as a new preset.

Set up your document

Create a Photoshop document, add named layers, select a brush and prepare your colours

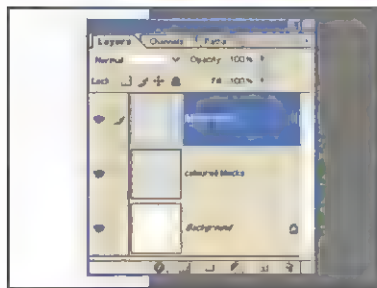


Go to **File > New**. Give your artwork a name (we typed in 'mondrian art'), and enter a size for your image. Mondrian's work was usually square, so we've entered 30cm for both Width and Height. Set the Resolution to 150pixels/inch, which is suitable for ordinary inkjet printers, set the Color Mode to RGB Color and select White for the Background Contents. Click OK.

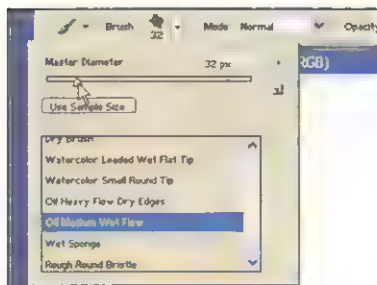


Naming layers

You can create a new layer and rename it at the same time. To do this, hold down the [Alt] key (on a Mac, use the [Option] key) when you click the Create a new layer button at the bottom of the Layers palette. This opens a New Layer dialog window in which you can enter a name to replace the default 'Layer X'. Click OK to create the layer.



When the new image window opens for editing go to the Layers palette, or open it from the Window menu. You'll see a default white Background layer listed in the palette. Add two new transparent layers. Name the top layer 'black lines' and middle layer 'coloured blocks'. Leave the Background layer as it is.



Click on the Brush Tool in the Tools palette. Click the down arrow beside 'Brush' in the options bar to open the Brush Preset picker. Open the picker, and scroll down the list of default brush presets. Locate and select the preset labelled Oil Medium Wet Flow. With this preset chosen, adjust the Master Diameter so that its value is 42px.



Preset canvases

The Preset sizes pop-up list in the new document dialog enables you to select from a range of common screen sizes (measured in pixels) and paper sizes (A4, A3 and so on). If you know the paper size you'll be printing to you can select it here, although you need to make sure that the Resolution value is appropriate to your printer. See Chapter 11 for a detailed guide to printing.



Now prepare the colour that you'll load into this brush. You're about to begin painting Mondrian's signature black horizontal and vertical lines, so set the foreground colour to black. You can do this simply by clicking on the Default Foreground and Background Colors button in the Tools palette, or using the keyboard shortcut [D].

Paint the black lines

Begin with plain black lines, using a brush instead of vector tools to get the right effect



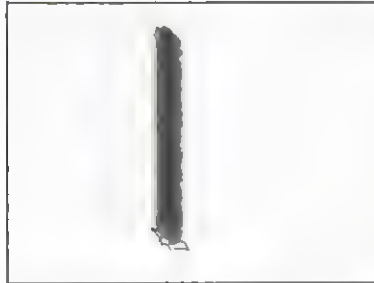
Brush size

You can resize a brush at any time using keyboard shortcuts, which saves you the trouble of returning to the Brush Preset picker or Brushes palette. Press the left square bracket key '[' to make a brush smaller, or the right square bracket key ']' to make it bigger. Large brushes are automatically resized in 10-pixel increments, smaller brushes in 1-pixel increments.

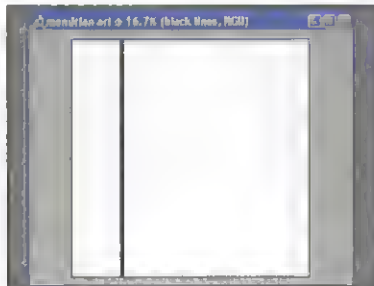


Delete layer

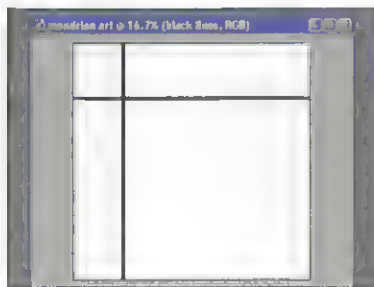
If you make a mess of these lines first time round, or are just unhappy with the result, don't throw away the whole document and start again from scratch. Instead, just click the Delete layer button in the Layers palette, create a new layer and try again.



Click on the 'black lines' layer to select it for editing. With the brush preset and black colour loaded, click anywhere on the canvas (that is, the image window) and drag downwards. As you drag, hold down the [Shift] key. This constrains the direction of the brushstroke to a perfect vertical. Don't worry that the edge of the stroke looks rough; Mondrian used paint, not vector graphics.



When you reach the bottom of the canvas, keep holding down the [Shift] key and drag back upwards to complete the line running from top to bottom. Drag up and down once or twice more. Each time you draw the brush up and down, the edges of the brushstroke will smoothe out a little.



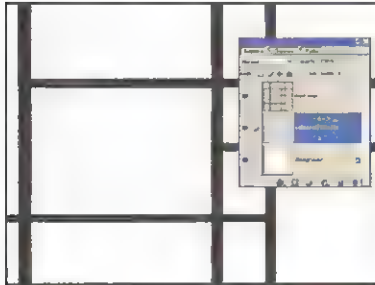
Release the [Shift] key and mouse button. Now click somewhere else on the canvas and drag to the right, once again holding down the [Shift] key to constrain the brushstroke to a perfect horizontal. Drag the brush back and forth across the canvas to complete the line from edge to edge.



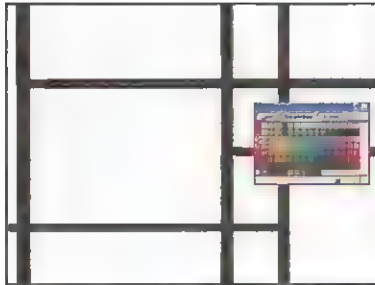
Add further horizontal and vertical lines to the canvas in the same manner. Note that not all Mondrian's lines run from edge to edge; some stop short when they reach other intersecting lines. You may wish to thicken the lines by running the brush up and down or side to side next to the existing strokes.

Fill in the colour blocks

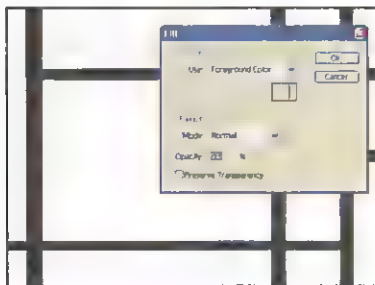
Select areas created by the intersecting lines, and fill them with solid primary colours



The intersecting black lines have created visual block areas. Mondrian would fill some of these with solid primary colours, so let's do the same. Pick one area that you want to fill. Click on the 'coloured blocks' layer in the Layers palette to select it. Choose the Rectangular Marquee Tool, then click and drag over the area you want to fill. Make sure your marquee overlaps the black lines slightly.



Open the Swatches palette from the Window menu if it's not already on your screen. Click on the palette menu button and select the Reset Swatches command to return the palette to its default settings. Then click once on the top-left swatch, labelled RGB Red. This sets the foreground colour to solid red.



Apply the menu command Edit > Fill. This opens the Fill dialog, as shown. Check that Foreground Color is selected under the Contents section and that the Blending Mode is set to Normal with an opacity of 100%. Click OK to apply the Fill using the RGB Red you chose earlier.



The area you selected with the Marquee Tool is now filled with red. Note how the red doesn't interfere with the black brushstrokes because you're working on a layer behind them. You can now repeat these steps to fill one or two more blocks with red.



Marquee settings

If your results don't match the steps shown here, your Marquee settings may be wrong. When you select the Marquee Tool, take a quick look at the options bar. Make sure the Feather value is set to 0 pixels and the Style pop-up is set to Normal. Also check that the 'New selection' button on the left is active, rather than one of the three other selection option buttons.



Brush fills

For that authentic artist's touch, you can fill the marquee with red using the Brush Tool, instead of dropping a uniform fill into the area. Because the marquee area is a confined selection you can apply brushstrokes freely, safe in the knowledge that they won't overlap the edges of the marquee. The result will look the same, but you may feel a bit more like a real artist!

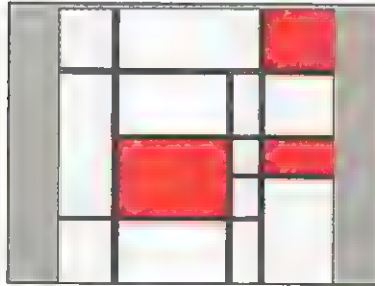
Add some more colour fills

Now let's fill some other areas with two more primary colours, this time using new methods

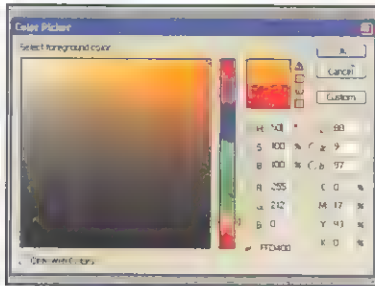


Quick fill

You can quickly fill any selected area with the current foreground colour by typing **[Alt]+[Backspace]** on your keyboard (on a Mac, type **[Option]+[Backspace]**). To fill the selection with the current background colour type **[Ctrl]+[Backspace]** ((**Command**)+[Backspace]).



As before, click on the 'coloured blocks' layer to activate it for editing. Use the Marquee Tool to select an area that you want to fill with the next primary colour. Hold down the **[Shift]** key to select a second area and – if you want – a third area. You'll now be able to apply the Fill command to all three marquee selections simultaneously.

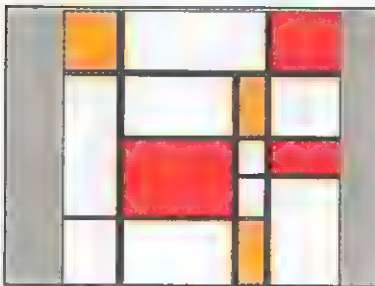


Now you need to change the current foreground colour to the next primary, yellow. Mondrian's yellows were orangey, and there isn't a decent equivalent in the default swatches, so click on the foreground colour square in the Tools palette to open the Color Picker window. In the HSB value fields, enter 50, 100 and 100 respectively to produce a thick, orangey yellow. Click OK.

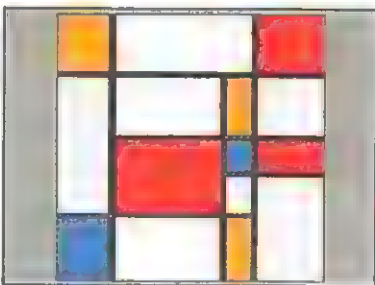


Dull colours

You can pick dull or flat colours interactively in the Color Picker window. Select a general hue using the vertical slider in the centre, then click and hold down the mouse button as you drag in the large colour field. Bright, zingy colours are indicated by a gamut warning triangle next to the preview rectangle; when the warning vanishes, you know you're getting into the duller colour areas.



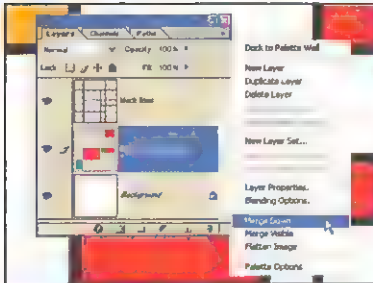
Now you can fill the active marquee areas with the yellow using the **Edit > Fill** command, as explained on page 17. Alternatively, you could use the shortcut suggested in the sidebar on this page. Note how all of our selections have been filled in one go, saving time and effort.



Repeat the process, this time filling one or two more blocks with blue. Mondrian's blues were fairly dull; so, once again, avoid the default swatches. Create a dull blue by opening the Color Picker and changing the HSB fields to 200, 100 and 75 respectively. Your Mondrian-style art is almost finished.

Noise filter finish

Our artwork looks a little too clean and perfect, so we'll apply a Noise filter to roughen it up



1 Go to the Layers palette and make sure that the 'coloured blocks' layer is still selected. From the palette menu, choose the command Merge Down, as shown. This will combine the 'coloured blocks' layer with the white Background layer. You're doing this in order to apply the Noise filter in the next step to everything except the black lines.



2 With the newly merged Background layer selected, go to Filter > Noise > Add Noise. In the Add Noise dialog, set Amount to 15% and the Distribution to Uniform. Tick the Monochromatic option, to ensure that the filter roughens the image without introducing extra colours into the noise pixels. Click OK and you're done. You've created your own original artwork in the style of Mondrian!



Art wallpaper

As well as printing your artwork, you might like to turn it into Desktop wallpaper for your computer. On a PC running Windows, right-click on the Desktop and choose Properties. In the Display Properties window, click the Desktop tab, then click the Browse button and locate your saved artwork. On a Mac, open System Preferences, choose Desktop & Screen Saver, then click on the Choose Folder option. Desktop wallpaper should be saved in JPEG format.



ROTHKO: THE SELF-TAUGHT SURREALIST

Producing intensely emotional artworks from amorphous blocks of colour, Mark Rothko had little art training, yet became one of the most famous American artists of the 20th Century

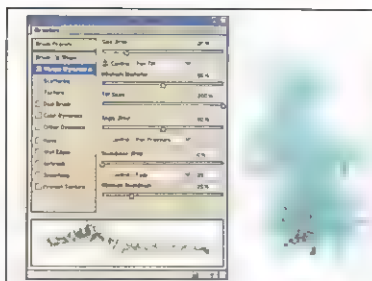
Born in Russia in 1903, Marcus Rothkowitz emigrated to the US when he was 10. After a fitful academic period in his youth – he won a scholarship to Yale University, but left after two years – he ended up in New York. Apart from attending a few art classes there, he was almost entirely self-taught.

Expressionist beginnings

Today, Rothko is best known for the vast canvases he created in the final decades of his life, but his early paintings, produced in the 1920s, were mostly Expressionist still lifes, landscapes and scenes of bathers. He was no distracted genius, either;

having illustrated Rabbi Lewis Browne's *The Graphic Bible* in 1928, he had no qualms about suing the author and publisher for failing to credit his work and pay his full fee.

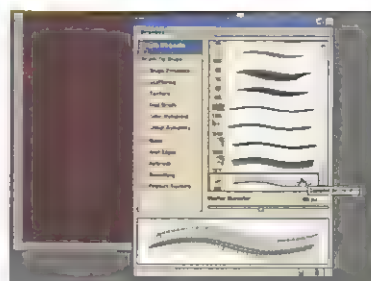
In the 1930s, Rothko's paintings began to depict scenes which feel claustrophobic and shadowy. He linked up with artists of a similar mind to form an independent group called *Ten*, which organised exhibitions in New York and Paris. However, he and his wife struggled financially during the Depression, and they divorced at the end of World War II. At around this time, Rothko became influenced by the writings of Jung, and was drawn into



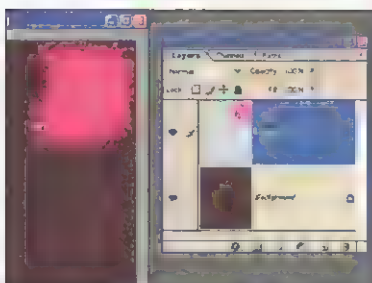
Page 23 Find out how to customise the look and dynamic features of brushes



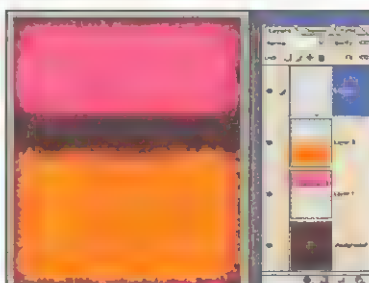
Page 24 Drop a colour on to the Background layer and roughen it up



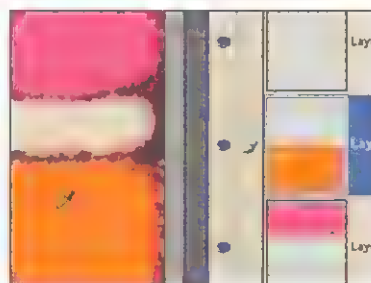
Page 25 Load up some custom brushes and add them to your list of presets



Page 27 Adjust a custom brush using the dynamics options, and start painting



Page 28 Add transparent layers, and use your brush to apply different colours



Page 29 Tidy up the final image with a smooth preset brush applied to the edges

the Surrealist movement that was then gathering pace in Europe.

Into the abstract

Finally abandoning his disconcerting Expressionist images, Rothko began painting abstract, organic forms. His experience with overlapping washes of watercolour was transferred to oil on canvas, the oil being thinned down and applied in several glazes. As he enjoyed more exposure in the late 1940s, he eliminated all figurative pretence from his work, and in its place painted large, soft-edged rectangles on dark backgrounds.

The 1950s and 1960s saw Rothko producing increasing numbers of

canvases featuring amorphous slabs of colour. He regarded the shapes as representing actual objects positioned over a background colour. Recognition of his work grew, and he was able to direct how it should be exhibited; he wanted his paintings to be indirectly lit, and to occupy a room to themselves.

Rothko committed suicide on February 25, 1970. While some art historians have linked his state of mind with his increasingly gloomy artwork in the late 1960s, Rothko had always been quick to dispel any connection. For him art was not self-expression, but rather a comment on the condition of mankind.

Rothko project: getting started

This project demands a more overtly painted look, so you'll need to master the Brush tools



Rothko on the web

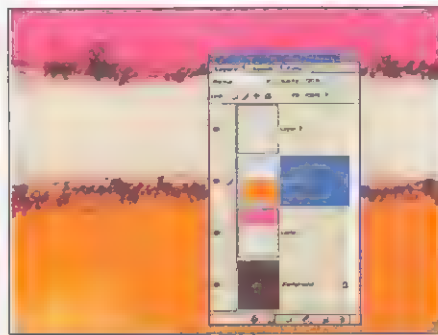
No institution owns more Rothko artworks than the National Gallery of Art in Washington DC. Browse the collection at www.nga.gov/feature/rothko. An extensive list of Rothko artworks reproduced online can be browsed through Art Cyclopedia at: www.artcyclopedia.com/artists/rothko_mark.html. The Artchive has plenty on Rothko too: see www.artchive.com/artchive/R/rothko.html.



Stroke on stroke

Keep in mind that Rothko applied colour in multiple layers of thin paint. In Photoshop, clicking and dragging with the Brush tool tends to produce a reasonably uniform area of colour and texture. But by applying a few strokes, releasing the mouse button, applying more strokes, releasing the mouse button again, and so on, you will achieve a result more in keeping with Rothko's non-uniform, overlapping, 'brushy' style.

Despite initial impressions, Rothko is probably the most 'painterly' artist featured in this Focus Guide. While his most famous works appear to the casual eye to be little more than child-like painted rectangles, Rothko's style reveals the texture of his brushes and the coarseness of the canvas. The rectangles have soft, brushy edges; in some cases, they blur completely into the background stain. To obtain a similar effect you clearly need to do more with Photoshop's Brush Tool than simply choosing from the



As in the previous project, you'll be using a combination of brushes and layers, but this time the brushstrokes will appear even more realistic

preset brushes. You may also find that you can work more intuitively if you own a graphics tablet.

TOOLS YOU'LL USE

CUSTOMISED brushes based on presets make an ideal halfway house between creating a unique brush from scratch and using a standard preset that might not be quite right for the job.

THIRD-PARTY brushes for Photoshop are widely available, both as commercial software and as downloadable freeware. In this project you'll load up a free 'grunge' brush and customise it.

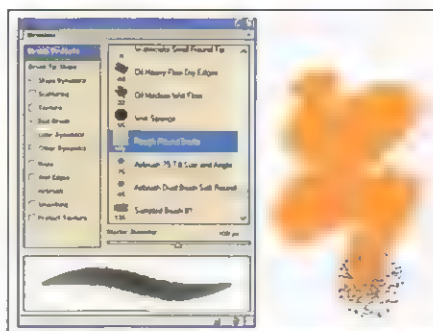
LAYERS will once again be a key feature of our project. Although you won't be working with advanced layer functions, merely painting objects in separate layers offers a kind of insurance; if you make a hash of something, you only need to delete that one layer, not the whole artwork.

THE EYEDROPPER makes its appearance at the end of this project, enabling you to sample colours that you've already used in order to load them into other brushes for tidying up.

Brush Tool dynamics

A brush preset can be customised to produce varying textures and colours automatically

Previously, you selected brushes from the Brush Preset picker. However, your customisation options are limited here to brush tip size and transparency blending modes. To customise the actual look of the stroke style, you need to open the Brushes palette from the Window menu. This palette enables you to browse through your current presets and load new ones, while providing a number of additional options. The most important of these, labelled 'dynamics', cause a brush to change shape, angle and so on automatically



The Brush Presets section of the Brushes palette presents an expanded view of your current presets, complete with a stroke preview

as you paint. The result is a rougher brush stroke, which looks more naturally random and organic.



Activating effects

The effects in the left-hand pane of the Brushes palette are activated in a very particular way. Clicking on one of the tick boxes activates that effect series, but doesn't reveal its relevant options until you click on its name. Clicking on a name (such as Shape Dynamics) both reveals the options and activates them.

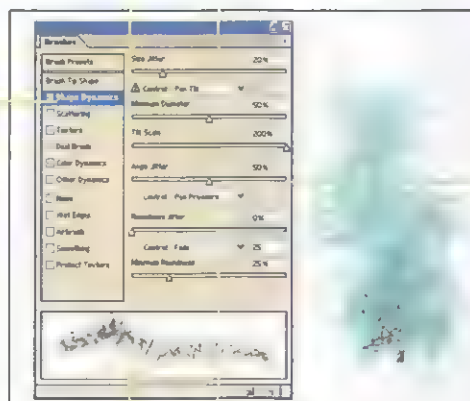
When an effect is newly activated it takes on the last settings applied; these may need to be changed.

A QUICK GUIDE TO SHAPE DYNAMICS

A warning triangle indicates that the selected option is only available if you're using an appropriately equipped graphics tablet.

Select Shape Dynamics by clicking on its name in the list pane here. The main window always shows options for the selected effects group.

As you make changes to the options in the palette, the stroke preview at the bottom updates in real time.



Increasing Size Jitter enables Photoshop to vary the brush tip diameter randomly as you paint, according to the percentage variance you choose.

Angle Jitter causes the brush shape to turn around randomly on its central axis; this stops the strokes looking too calligraphic.

Roundness Jitter enables Photoshop to vary the relative width and height of a brush tip as you paint, again reducing uniform strokes.

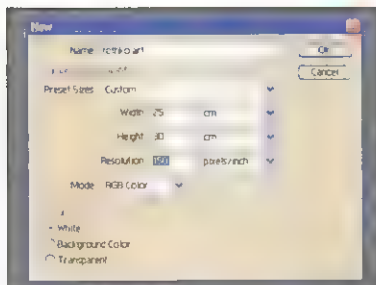
Staining the background

Apply an all-over background colour to a new document, and finish it off with a noise effect

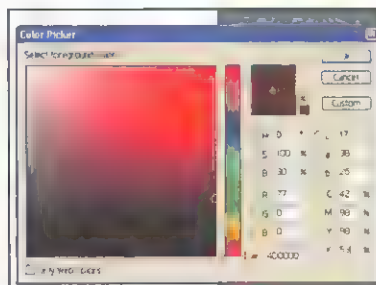


Painted stain

At the end of this project, you may wish to use one of your customised brushes to paint the dark red on to the Background layer. This may help the edges of the artwork to appear more consistent, with the brushy rectangles on top. Select the Background layer in the Layers palette, [Alt]+click (on a Mac, [Option]+click) on the layer to pick up the red, and start painting.



Go to File > New. In the new document window, give the image a name (such as 'rothko art'). Rothko's canvases tended to be portrait in orientation, so enter 20cm for the width and 30cm for the height. Set Resolution to 150pixels/inch, which is appropriate for most inkjet printers. The Mode should be RGB Color and the Contents set to White. Click OK.

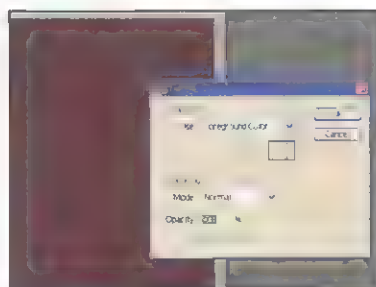


Click once on the foreground colour square in the Tools palette to open the Color Picker window. Many of Rothko's artworks were painted over a dark but not-quite-black background stain, so let's try a deep red. In the HSB fields, enter 0, 100 and 30 respectively. Click OK to accept this colour.



The right noise

Remember that the Noise filter, like brush sizes, is calculated in pixels. This means that if your document measurements are quite big – for example if you chose A3 size at a resolution of 300 pixels/inch – you'll need to increase the Add Noise value above the 15% suggested here. Similarly, apply less noise to a small, low-resolution image, otherwise it will simply look dotted.



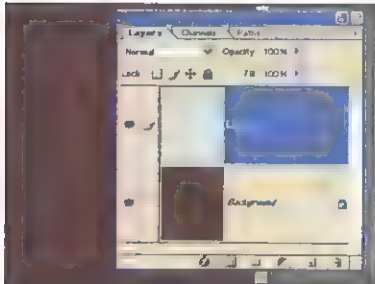
Now fill the default white Background layer with the foreground colour. You can do this by going to Edit > Fill and accepting the Fill options as shown here. Alternatively, just type [Alt]+[Backspace] (or [Option]+[Backspace] on a Mac) to slap the dark red over the entire background.



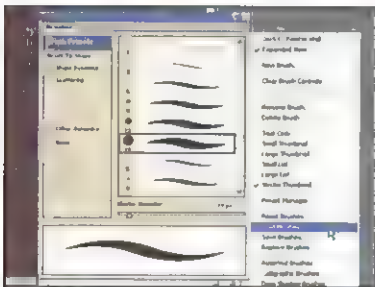
Some of this background will show through from behind your subsequent painting, so roughen it up a bit by applying the Noise filter. Go to Filter > Noise > Add Noise and apply a 15% Uniform effect. Leave the Monochromatic option unticked, in order to produce a more mottled result.

Load third-party brush presets

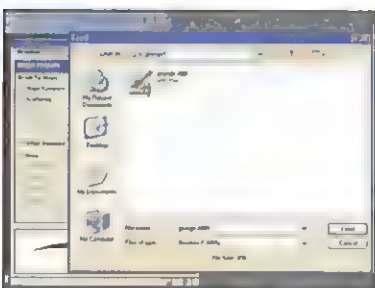
Save time creating your own original brush by uploading a third-party preset and editing it



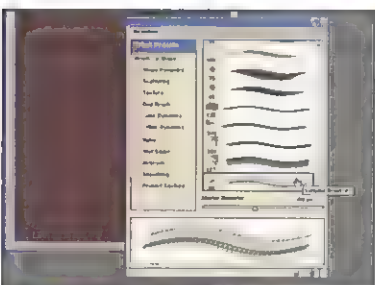
Open the Layers palette and click the Create a new layer button. This adds a new transparent layer above the red background, labelled Layer 1. You can rename this layer if you want, but it's not important.



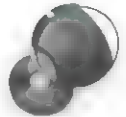
Click on the Brush Tool in the Tools palette and then open the Brushes palette from the Window menu. Click on the Brush Presets heading in the pane on the left-hand side of the palette to view the currently loaded presets. You're now going to add more brushes from an external source. Choose Load Brushes from the palette menu.



In the Load window which appears, navigate your way to the grunge.abr file supplied on your cover CD. You don't need to copy the file to your hard disk. The file is also available online at www.photoshopbrushes.com/brushes/6_grunge1.zip. Select the file and click Load in order to add its brushes to your current list of presets.



Now when you scroll through the brush presets you'll see that several additional brushes have appeared at the bottom of the list. They have distinctly unexciting names, but the brush you want is the very last one, entitled Sampled Brush #1, with a Master Diameter of 88px, as shown here.



Grunge brushes

The file you need for this part of the project is on your cover CD. Named *grunge.abr*, it contains a small set of ready-to-go brushes, and can be loaded directly into Photoshop from the Brushes palette as demonstrated. The grunge brushes are free for you to keep. More Photoshop brushes of this type can be downloaded from www.photoshopbrushes.com.



Replace presets

Browsing through all those brush presets can get confusing. To tidy things up, use the Replace Brushes command under the Brushes palette menu, instead of Load Brushes. This loads just the grunge brushes for you, removing all the previous presets from the list. You can of course retrieve the default presets, simply by using the Reset Brushes command.

Brush dynamics and Jitter

Edit your uploaded brush to create a painterly effect using Shape and Color Dynamics



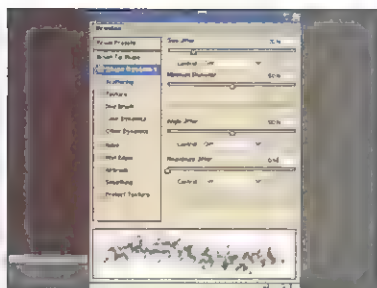
Control options

The Control pop-ups in the Shape and Color Dynamics sections of the Brushes palette are intended for use with graphics tablets. Even if you have a very basic tablet, such as a Wacom Graphire or Volito, you can enable special features with these options. For example, it would make sense to associate Size Jitter with the Pen Pressure option; that is, the harder you press down with the stylus, the larger the brush stroke becomes.

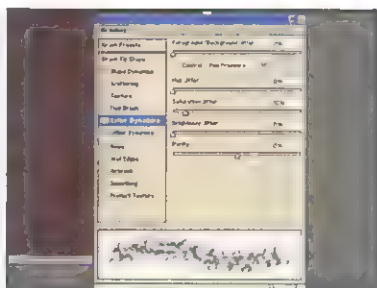


Save to disk

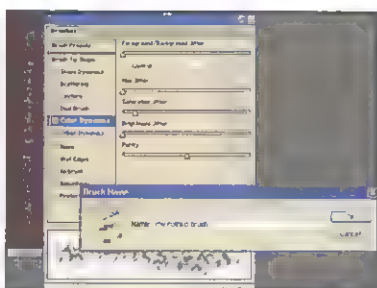
Creating a new preset from another brush adds it to your current list of presets, and it will stay there between Photoshop sessions, but it won't be saved to your hard disk. If you subsequently use the Reset Brushes or Replace Brushes command your new preset will be lost forever. This is why, in step 4 on this page, we suggest using the Save Brushes command to make sure the preset is properly saved, so that it can be loaded again at a later date.



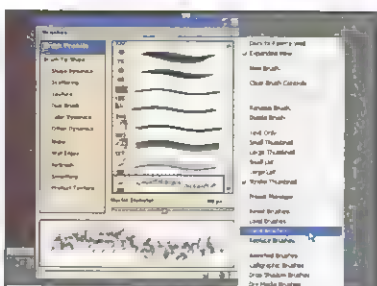
Now it's time to customise your selected brush further. Click on Shape Dynamics in the Brushes palette. Set Size Jitter to 20%, Minimum Diameter to 50%, Angle Jitter to 50% and Roundness Jitter to 0%. Ensure all three Control pop-ups are set to Off. Notice how the brush preview at the bottom updates as you make the changes.



Click on Color Dynamics further down the list on the left. Set all the sliders to 0% except for Saturation Jitter, which should be increased to 10%. The result of these changes is that the grunge brush will vary in size and angle randomly as you paint with it, and the colour of the brushstrokes will appear to vary in intensity. The result should be a non-uniform, bristly smudge kind of brush.



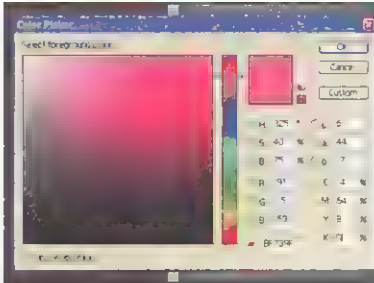
Having made these adjustments, it's a good idea to save the modified grunge brush as a new preset, so that you don't lose the custom settings you've entered. Do this by clicking on the Create new brush button at the bottom of the Brushes palette and giving the modified brush a new name, such as 'my rothko brush'. Click OK.



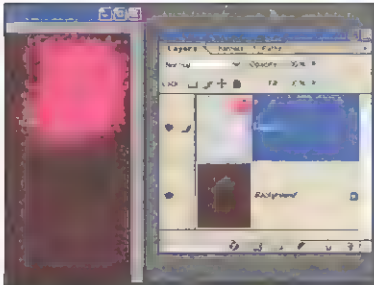
Before moving on, save this new preset to your hard disk. From the Brushes palette menu choose, Save Brushes, select a location on your hard disk and give the file a name. Note that all the current presets will be saved to the file, not just the grunge brush that you adjusted.

Start painting grunge style

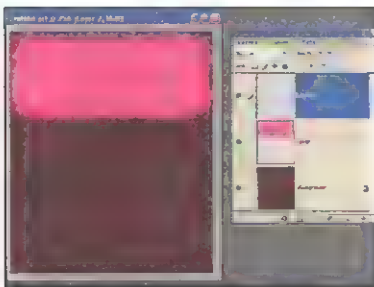
Your customised grunge brush is now ready for use, so pick a colour and start painting



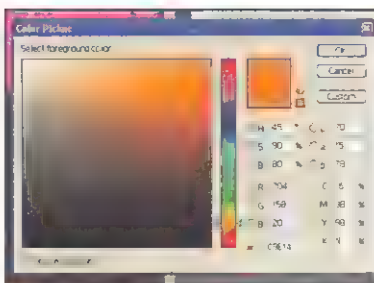
With your newly customised grunge brush selected in the Brushes palette (or in the Brush Preset Picker in the options bar), choose a colour to paint with. Let's apply a flat Rothko pink. Click once on the foreground colour square in the Tools palette to open the Color Picker window. In the HSB fields enter 325, 40 and 75 respectively, then click OK.



Double-check that you've selected Layer 1 in the Layers palette, and not the Background layer. Click and drag in the image window to start painting. This brush works well when you drag it in circles to start with; you can add horizontal sweeps to fill in any gaps later on.



Paint a pink rectangle which occupies roughly the top third of the canvas, as shown. Don't paint all the way to the edge of the canvas; let the red background show through in these areas. Allow the edges of the rectangle to be rough, with rounded corners. When you've finished, create a new layer and select it for editing.



Before painting into this new layer, you'll need to choose a different colour to paint with. Open the Color Picker, and this time try a flat orange; in the HSB fields enter 45, 90 and 80 respectively, and click OK.



Custom colours

There are ways of choosing colours other than the Swatches palette defaults and the Color Picker. The Swatches palette menu gives you access to a host of colour sets from Pantone, Focoltone, Trumatch and others. These colour sets can be uploaded to the Swatches palette, just like brush presets to the Brushes palette. They can also be accessed within the Color Picker window, by clicking on the Custom button.



Undo strokes

Avoid the temptation to paint everything in one long, snaking stroke. Instead, use lots of relatively short strokes. As well as enhancing the painterly effect of the brush (try it and you'll see), working in this way also allows you to correct mistakes more easily with the Undo command. If your last brush stroke lasted a whole minute, and created the entire pink rectangle in one go, choosing Undo would obliterate the lot.

Adding more colours

Repeat the previous painting steps using a new colour, and then with a different brush



Brush size

Don't forget to use the square bracket keys ('[' and ']') on your keyboard to alter the size of your brushes. By adjusting brush size as you work, you'll obtain a more varied, painterly result. For example, you might want to start with a large brush, then gradually decrease its size as you complete the details, particularly the edges of the rectangles.

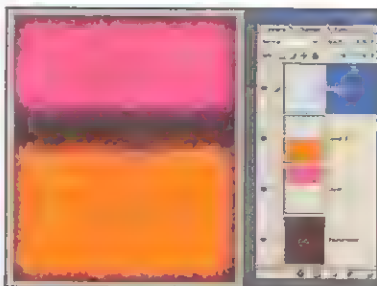


Missing presets

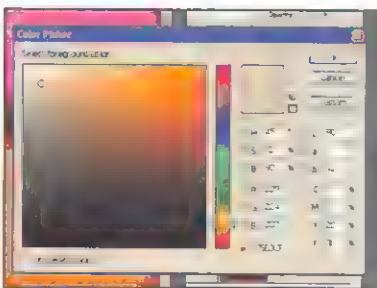
If you used the Replace Brushes command back on page 25 when loading up the grunge brushes, you won't be able to find the Rough Round Bristle preset used in step 4 here. This brush is one of the default presets which would have been replaced by the grunge brushes. To restore the defaults, use the Reset Brushes command in the Brushes or Brush Preset picker palette menus.



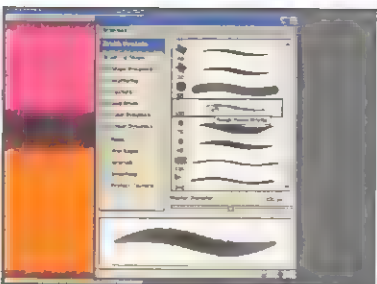
Having created and selected a new layer, and prepared the brush with the orange colour, begin painting. As for the pink rectangle, begin with some smudgey swirls and then fill in the gaps with sweeping strokes. Think about taking your time, building up the paint gradually in successive passes, just as Rothko would have done.



Again, you should be aiming to create a rounded rectangular shape, but this time it can occupy roughly the bottom half of the canvas. Remember to leave some of the red background showing through around the edges. When you've finished painting, add a third new transparent layer using the Layers palette, ready for the third colour.



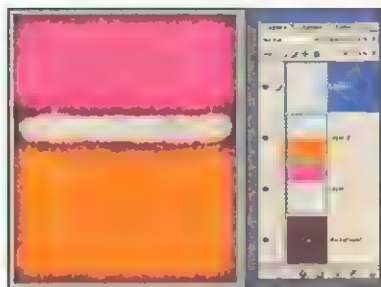
This new colour will be white. Rothko's whites, however, were never brilliant. They were grubby, and often contaminated by other colours. To mimic this effect without too much effort, you can use a greyish baize. Open the Color Picker, and in the HSB fields enter 45, 10 and 90 respectively. Click OK.



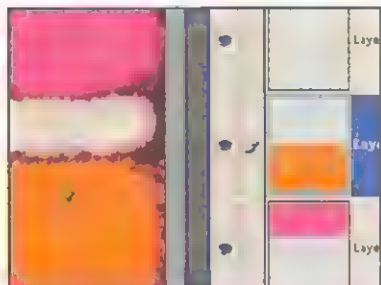
This time, however, you'll switch brushes. Open the Brushes palette or Brush Preset picker and select the preset labelled Rough Round Bristle. Customise its Shape and Color Dynamics as explained on page 26. This will ensure that this particular brush, which is normally quite uniform in appearance, will look appropriately smudgey.

The finishing touches

Paint in your final colour, and tidy up some of the picture's rough edges, using the new brush



With your customised Rough Round Bristle brush loaded with the dull white, and ensuring that you've selected Layer 3 in the Layers palette, paint a horizontal stripe in between the pink and orange rectangles on the canvas as shown. Note that Rothko's rectangles only very lightly touch each other, if at all. Pass the brush back and forth to get the right look.



If you wish, you can use the Rough Round Bristle brush to tidy up the edges of the other rectangles. To do this, click on the layer you wish to edit in the Layers palette. Hold down the [Alt] key (on the Mac, the [Option] key) to switch the Brush Tool to the Eyedropper Tool. Click in a painted area to sample its colour, release the [Alt] (or [Option]) key and carry on painting.



Tell-tale textures

Take great care when applying different brushes to the same area of a digital painting. Since the texture effect produced by one brush can easily differ from that of another, you run the risk of making the result appear too artificial. For example, a simple bristly brush passed over the strokes applied by a gritty brush will leave the paint looking as smooth as glass, betraying the artwork's digital origins.



Chapter 3

MATISSE: FROM 'WILD BEAST' TO PAPER PIONEER

Always at the forefront of fresh artistic styles, Henri Matisse established himself as one of the 20th Century's great artists. He is the principal link between Impressionism and modernity

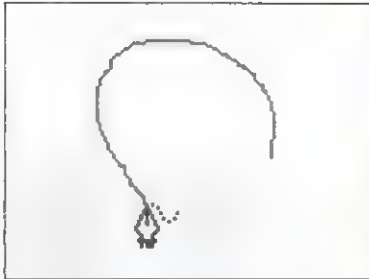
Some people are born to be artists, but art didn't interest Henri Matisse in the slightest until he was 20 years old. Born in the Picardy region of France in 1869, he was originally destined for a legal career. After obtaining his law degree in Paris, he returned home to work as a solicitor's clerk, alleviating the boredom by attending drawing classes.

In 1889, Matisse was struck by appendicitis, and occupied himself during his convalescence by taking up painting. He then abandoned law, and attended a variety of art classes in Paris over the next few years. By the mid-1890s he had successfully

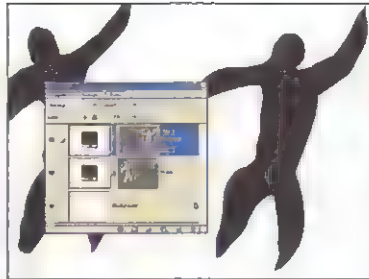
exhibited some of his works, and appeared to be on course to make a good living as a conventional painter.

The wild bunch

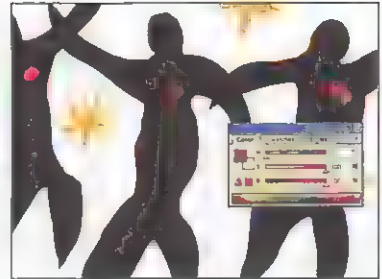
Influenced by the Impressionists, Matisse embarked on a period of travelling and experimentation. On his return, he fell in with a group of younger artists, including André Derain, and they exhibited their colourful but primitive new-style works in 1905. The artists were labelled the 'fauves' ('wild beasts') by an uncomprehending public, although this notoriety at last brought Matisse some commercial success. He moved away from Fauvism the



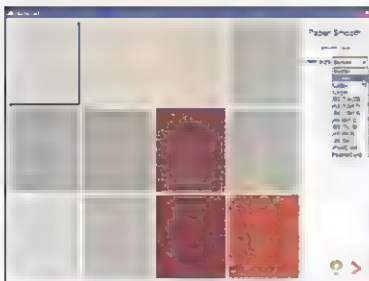
Page 33 Create crude outline shapes that remain editable as vectors



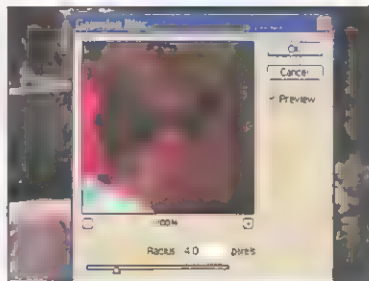
Page 34 Add more drawings to your artwork, each created on separate layers



Page 36 Apply colour to vector shapes using the Color palette and Fill command



Page 37 Use the Virtual Painter 3 program from Photoshop's Filter menu



Page 38 Prepare a digital photo for treatment by applying a blur effect



Page 39 Manipulate your image with canvas textures and Fauvist-style colours

following year and began developing a new kind of stylised, elongated human figure painting based on the primitivism of Gauguin. From around 1908, he also began to take a serious interest in large-scale decorative works. Always ready to accommodate fresh influences, he travelled widely between 1910 and 1913, and was further driven on by the challenge of Cubism.

Open to alternatives

Matisse tried many alternative arts – from sculpture to murals – over the following years. Never content to live off previous successes, he would often drop an established style to try

something different. He even gave up painting altogether in 1929, in favour of print-based forms such as etching and lithography. He returned to painting in the 1930s.

Invalidated by a tumour operation in 1941, Matisse started working on grand interior paintings, drawings and stencil prints. In 1942 he devised the cut-out paper technique for which he is now well known. His reputation increased further after the war, and he continued to work on large-scale cut-out paper murals. Although Matisse never completely gave up easel painting, his passion for monumental pieces continued up to his death in 1954.

Matisse project: getting started

Matisse was a master of many different styles, and we've picked out two for you to emulate



Matisse on the web

For online reproductions of Matisse's work and a decent potted biography, go to www.abcgallery.com/M/matisse/matisse.html. The National Gallery of Art, Washington DC, has an interesting microsite concerned with the Fauvists at www.nga.gov/feature/artnation/fauve/. Matisse is the subject of an extended biography, with links to his work at The Artchive: www.artchive.com/artchive/M/matisse.html.



Easy to copy

Some of Matisse's large works are so simple in their execution that they're very easy to copy. Don't do that; if you want a Matisse copy, buy a poster reproduction. If all you're going to do is trace the outlines, you may as well use a photocopier. Instead, use Photoshop to try and emulate Matisse's style, and then produce something of your own.

The latter part of Matisse's career is often associated with large murals, and huge works created from cut or torn coloured paper. The style is very simple and primitive, making it quite easy to tackle in a program like Photoshop: certainly easier than cutting giant pieces of paper with a pair of scissors! This project involves using Photoshop's vector drawing tools.

We've also included a short follow-up project based on Matisse's earlier works, on which his original reputation was founded. You'll use a



Our first project involves drawing vector shapes that Photoshop arranges automatically in their own shape layers for easy editing and colouring

third-party filter effect to turn a digital photo into a work of art reminiscent of a Fauvist landscape.

TOOLS YOU'LL USE

THE FREEFORM PEN is the second item in the Pen Tool flyout in the Tools palette, and enables you to draw in a natural manner. Don't worry about bézier curves, because you won't be using any.

THE PATH SELECTION and Direct Path Selection tools help you adjust and manipulate vector shapes. You'll make use of both in the first project.

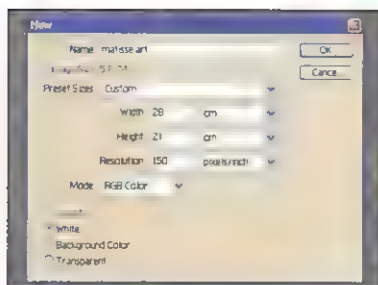
SELECT COLOURS and switch between layers using the Color and Layers palettes. Selecting vector shapes in your artwork automatically activates the layers they're sitting in.

GAUSSIAN BLUR is one of Photoshop's most often-used filter effects, and is used here to reduce detail in an image before processing.

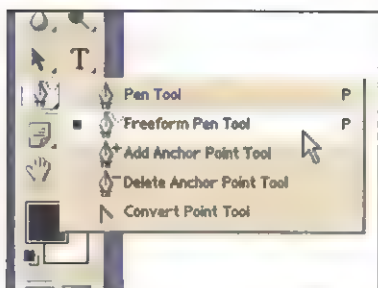
VIRTUAL PAINTER from Jasc is a set of third-party plug-ins, accessible from Photoshop's Filter menu, for making digital images appear like hand-created, natural media paintings and drawings.

Freeform Pen drawings

Pick up the Freeform Pen, and start drawing simple figure shapes in a natural manner



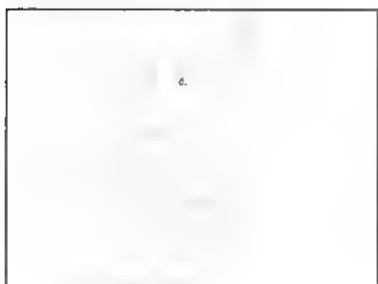
1 Go to **File > New**, and in the new document window give the image a name (such as 'matisse art'). To ensure that it fits roughly on an A4 sheet, type in 28cm for the width and 21cm for the height. Set **Resolution** to 150pixels/inch, which is appropriate for most inkjet printers. The **Mode** should be set to **RGB Color** and the **Contents** set to **White**. Click **OK**.



2 With your cursor hovered over the **Pen Tool** in the **Tools palette**, click and hold down the mouse button. When the tool flyout appears, drag down to select the **Freeform Pen Tool** as shown. This tool enables you to drag a custom shape outline in the same way that you might use a pencil tool in an illustration package. Make sure that the foreground colour is black.



3 With the **Freeform Pen Tool** active, click somewhere on the left-hand side of your canvas and, keeping the mouse button depressed, drag a semi-circle as shown. This will be the head of our first human figure. Keep the mouse button pressed down as you continue to draw the shape.



4 Carry on drawing a basic human figure as shown. Don't worry if it doesn't come out exactly how you want, as you'll have the opportunity to correct any glitches in the path later on. Finish the path at the point at which it began, at the base of the subject's head, then release the mouse button.



Pen selection

The keyboard shortcut for the **Pen Tool** is **[P]**. However, to activate the **Freeform Pen** you need to press **[Shift]+[P]**. Repeatedly pressing this key combination toggles between the basic **bézier Pen** and the **Freeform Pen**. Once the **Freeform Pen** is active instead of the **Pen**, you can always return to it by hitting **[P]** again.



Closed paths

Although it isn't necessary to create a closed path for this project to work, it's good practice when creating vector shapes. To close a path while using the **Freeform Pen Tool**, keep the mouse button depressed and bring the tool cursor near to the path's starting point. When it gets close, a tiny circle appears in the cursor, symbolising the path closure feature. Release the mouse button at this point to complete the closed shape.

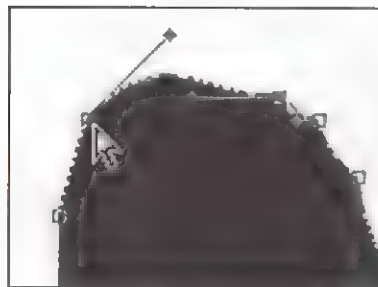
Add some more figures

Repeat your earlier steps to add further human figures to your artwork in the same style



Layer order

Each figure you draw ends up in its own shape layer. You can, of course, change the order of the layers by clicking on any one of them in the Layers palette and dragging it upwards or downwards. However, since the three dancing figures here are all in black, it really doesn't matter which order they're in.

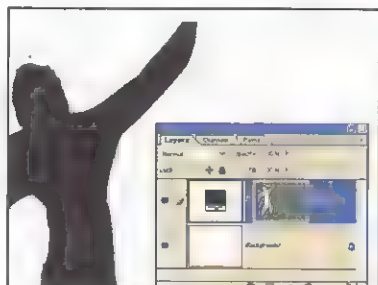


If there are some glitches or jagged corners in your outline, switch to the Direct Path Selection Tool (the white arrow icon in the Tools palette). Click on the edge of the vector shape near to the offending area to activate the path handles for editing. You can now drag the path handles to move them, or drag on the bézier curve handles to adjust the curves, although this shouldn't be necessary.

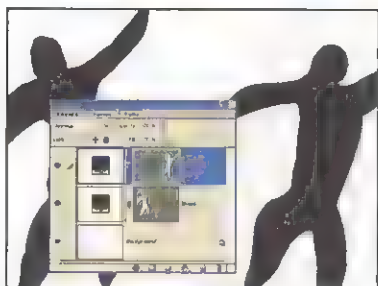


Wrong colour

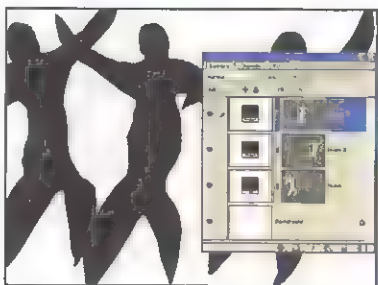
If you forgot to set the foreground colour to black, your figures will probably be filled with another colour entirely. Fix this by double-clicking on a layer's colour swatch in the Layers palette. This opens the Color Picker, where you can quickly set the foreground colour to black. When you click OK, the figure in your artwork will be filled with black.



Open the Layers palette to see what's been going on. With the black figure completed, you'll notice that it's represented in the Layers palette as a vector shape mask with a black fill. Each time you draw with the Freehand Pen Tool, Photoshop creates a new shape layer for that shape.



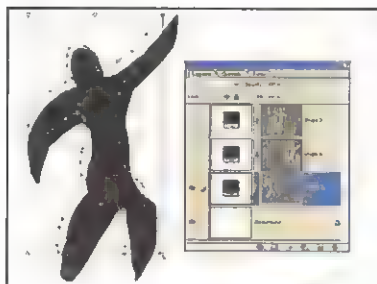
Now draw a second human figure on the right-hand side of your artwork. Try to give it a primitive look like the first; this was the style employed by Matisse on many occasions. Don't simply copy and paste the first figure, as it won't look right. The second needs to look similar, but not identical.



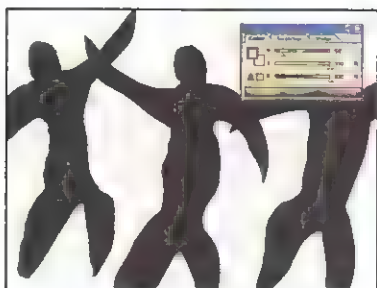
Finish off this stage of the project by drawing a third human figure with the Freeform Pen Tool, again similar in style to the first two. Put this third figure in the middle, to suggest the idea of the three figures dancing in a ring. Try to make it a little different to the first two figures, perhaps by changing the disposition or height of its arms.

Draw some yellow stars

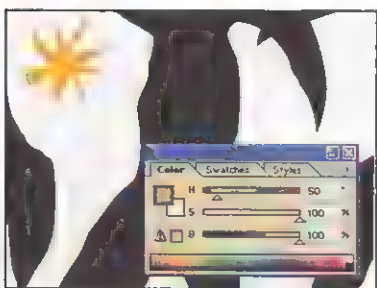
Arrange your dancing figures, and draw some angular star shapes to embellish the effect



Activate the Path Selection Tool (the black arrow icon) in the Tools palette, and tick the Show Bounding Box option in the options bar. Now click with the tool on the left-hand figure in your artwork. Click on a corner handle of the figure's bounding box and, holding down the [Shift] key to constrain the aspect ratio, drag inwards to reduce the figure's size slightly.



Repeat this action for the right-hand figure. Reducing the size of these two figures should help create the illusion of the three dancing in a ring, rather than side by side. When you've done this, open the Color palette from the Window menu. Click on the edge of the foreground colour square and change it to a rich yellow; we've used HSB settings of 50, 100 and 100 respectively.



Again using the Freeform Pen Tool, draw a rough star shape, and make sure that it's filled with the rich yellow you prepared in the previous step. Don't make the star too big or too perfect. Put the star in a blank area between the dancing figures, although again it doesn't have to be positioned precisely.



Draw a few more stars in the same way, each time ensuring that they're filled with yellow. The effect should be of a random arrangement of stars, so don't try to place them in a regular layout; just slot them in where they'll fit between the human figures.



Quick colour

You may find that even after changing the foreground colour to yellow, the first star you draw is still filled with black. To fix this quickly, just select the star with the Path Selection Tool and type [Alt]+[Backspace] (on the Mac, [Option]+[Backspace]).

This fills the star with the foreground colour; now each subsequent shape you draw will be coloured correctly.



Rough stars

Don't be too precious about the shape of your stars; Matisse wasn't. Be assured that if your stars have regular spikes emerging from the centre, they won't look like a Matisse star. Just drag a revolving zig-zag to produce each star, and allow at least one to run off the edge of the canvas.

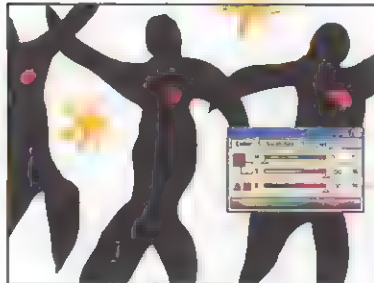
Your night dance completed

Now apply some finishing touches to your dancing trio to complete the Matisse look



Layer location

When you create a new layer – or indeed when Photoshop creates a new shape layer automatically for you – this layer is positioned just above the previously selected layer in the stack. Be aware of this when working with vector shapes, because just clicking on a shape will select its layer; the next new layer may not then be created where you expected.



Some of Matisse's dancing figures were portrayed with warm, glowing hearts. So change the foreground colour to a rich red (0, 100 and 100 in HSB mode) and draw a little circle over each figure's chest using the Freeform Pen Tool. Ensure that each circle is filled with the red colour.



To finish off, click on the Background layer in the Layers palette. Change the foreground colour to a deep blue. Here we used the HSB settings 240, 80 and 80 respectively. Then fill the layer with the blue by using **Edit > Fill**, or pressing **[Alt]+[Backspace]** (on the Mac, **[Option]+[Backspace]**).



Late changes

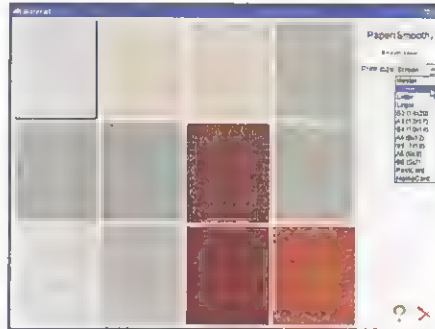
When you've finished creating your document, you may decide that the composition and crop isn't quite right. Luckily for you, all your artwork is still in vector format. Just switch to the Path Selection Tool, and drag each element to a new position on the canvas as required. You can also re-colour items; just select them and adjust their colour fill from the Layers palette, Color Picker window or Color palette.



Learning Virtual Painter

Virtual Painter is a third-party plug-in that makes many artistic visual effects possible

When you want to turn a digital photo into something that looks like a painted picture, Virtual Painter makes light work of the task. In addition to various oil, watercolour and pencil effects there's a dedicated Fauvist effect that's worth trying out. When the plug-in is launched, choose Fauvist Oil Painting from the Filter menu to see a preview. At this point you can adjust the material texture used, and manipulate the individual filter settings in order to customise the result. The plug-in can be a little



Choose from a range of material textures, from paper and woven canvas to wood and stone, according to your output resolution

unpredictable, but the recolourisation and rendering features alone will save you a lot of time.



Virtual Painter demo

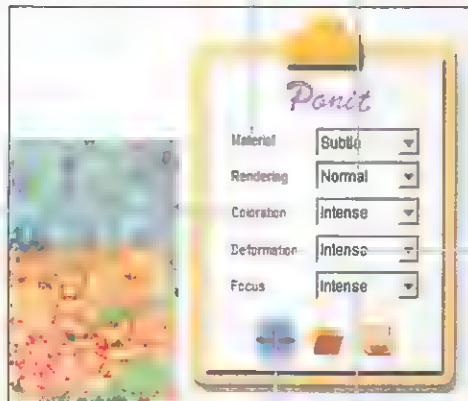
A fully working demo version of Jasc's Virtual Painter is included on your cover CD. When installed, it can be called up from the Filter menu in Photoshop. It also works within Paint Shop Pro and other plug-in-compatible image editing programs. If you misplace your CD, the demo can be downloaded from www.jasc.com.

A QUICK TOUR OF VIRTUAL PAINTER

Alter the depth and emphasis of the currently selected material. Remember that increasing the intensity of the material can darken your image.

By increasing Coloration, the final image varies even more from the original colours. Note that the Fauvist filter starts out with a default recolourisation.

Click on this button to toggle to Expert Mode, in which each control is adjusted using sliders, rather than pop-ups.



The Rendering control affects the extent to which the image is processed by the currently selected filter and its fake brushstrokes.

The Deformation control distorts the image so that it looks more painterly, and less like a treated digital photo.

Reduce Focus in order to remove detail from the final image. Too much detail can betray the fact that the image was created from a photo.

Filter your digital image

Prepare a digital photo for treatment with Virtual Painter to create a Fauvist-style painting



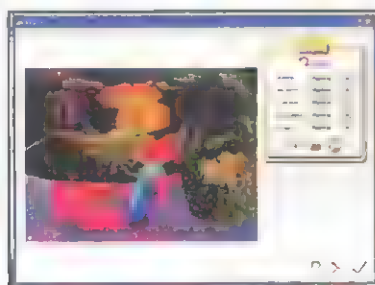
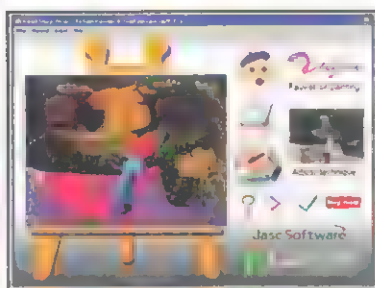
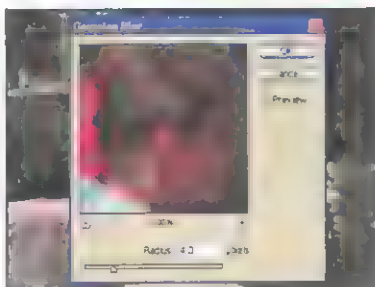
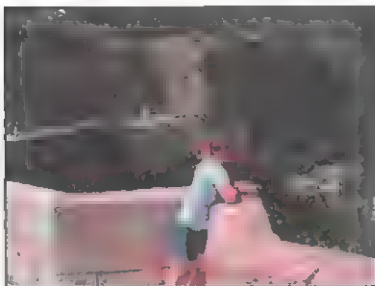
Low detail

Blurring the image will reduce detail. This in turn prevents the final image from being too detailed, and thus detracting from the painterly illusion. A good example might be a photo showing some houses; with too much detail in the starting image, the final result will still show the outline of each roof tile, which is not terribly Fauvist.



Castle view.jpg

The digital image used in this project (castle view.jpg) is on your cover CD, so that you can follow the steps described here. Feel free to apply the filter to other images, whether from your own camera or taken from a picture library. You'll find that some images work better than others.



1 Open a digital image in Photoshop. The holiday shot shown here is on your CD, labelled 'castle view.jpg'. Any picture will do, but try to use one with well-defined areas of colour, and some contrast between the foreground and background. Here, the figure in the foreground contrasts well with the buildings in the background.

2 Go to Filter > Blur > Gaussian Blur. In the Gaussian Blur dialog window drag the Radius slider until the value shown in the numeric field is roughly 4 (or just type 4.0 in the field). If you're using your own photo, you may need less or more blur to compensate for image crispness. Click OK.

3 Now go to Filter > Virtual Painter DEMO > Virtual Painter 4 DEMO. A dedicated editing window appears, complete with a preview of your treated photo sitting on an easel. Ensure that Fauvist Oil Painting is selected under the Filter menu. The default settings tend to distort this particular photo a little too much, so click on the Adjust Technique button.

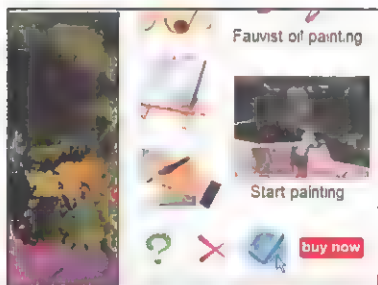
4 The Adjust window opens, showing the same preview again. It's now possible to change the overall settings for the filter effect using the pop-up alternatives provided, ranging from Subtle to Intense. However, assuming that you want more control, you can exchange these pop-ups for the slider-based controls by clicking on the Switch to Expert Mode button.

Finishing your Fauvist artwork

Adjust Virtual Painter's expert slider settings to complete your Matisse-style Fauvist look



Customise the slider settings as follows: leave Material at a value of 50, but drag Rendering all the way to the left, to 0. Coloration can be left at 50, but you may wish to experiment a little. Reduce Deformation to 20, as the default amount is a little too strong. The Focus slider can be set at around 50.



Click on the tick button to accept your new settings and you'll be returned to Virtual Painter's main window. Here, again, click on the tick button to apply your changes to the image; this may take up to 30 seconds or so. If you don't like the result – perhaps the pink is too much for you – you can choose Revert from Photoshop's File menu, and try different settings.



Speed bump

If your computer is slow, or your digital image is very large, Virtual Painter can take its time rendering previews every time you change a setting. To speed things up, make a lower resolution copy of your image (using Photoshop's *Image > Image Size* command), and apply the filter to that copy first. Take note of your final settings, and apply them to the larger original later on.



Demo watermark

The demonstration edition of Virtual Painter on your cover CD (or downloaded as explained on page 37) adds a large 'DEMO' watermark to the right-hand corner of your image. You could try to remove it using the Clone Stamp Tool, or crop it out, but this would go against the spirit of demo software.

If you like Virtual Painter and want to make more use of it, consider upgrading to the full commercial version.

Chapter 4

POLLOCK: POURING ON THE TORMENT

At this point...

☐ My chosen mode of

☐ painting is to use

☐ long flowing lines

☐ and to use

☐ a variety of

☐ colours

The 'poured' paintings for which Jackson Pollock is famous were produced within a five-year period, in between bouts of alcoholism, depression and spiritual fervour

Paul Jackson Pollock took the conventionally uncomfortable route to success: via extreme poverty. Born in 1912 in Wyoming, USA, he was the youngest of five sons in a family that was constantly on the move from state to state. His first real roots were laid in Los Angeles, where he began to study art in 1928.

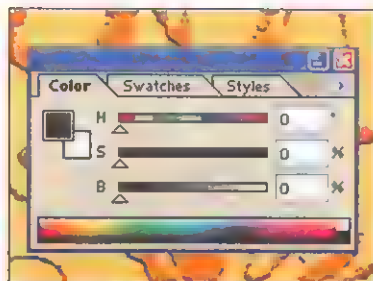
Early influences

This artistic environment brought him into contact with proponents of theosophy, surrealism and Jung's analytical psychology; rather heavy concepts for a teenager, but they would have a great influence on his art. He also became interested in the

iconography of Mexican totemic representation, a theme which is evident in much of his work.

Pollock was in the unenviable position of embarking on his career as an artist just as the Depression kicked in. He lived in poverty through the mid-1930s, like much of working class America at the time. Relocating to New York, he was able to count on financial support from two of his brothers.

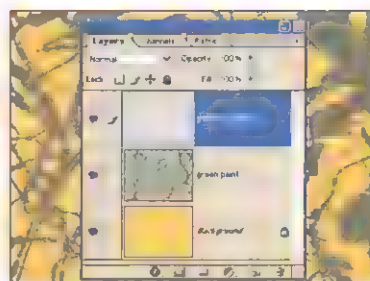
The late 1930s saw Pollock drift into alcoholism. This period also witnessed a change in his artistic style. He turned away from Mexican surrealism in response to the eminently more European influence



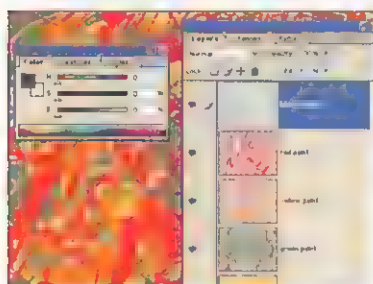
Page 43 Learn how to use the Color palette instead of the Color Picker



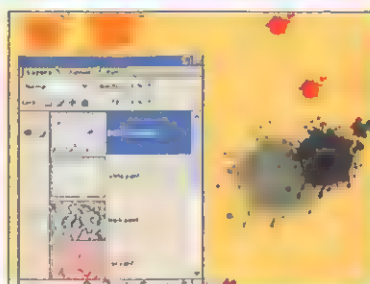
Page 45 Customise a brush to make it appear that the paint is being poured on



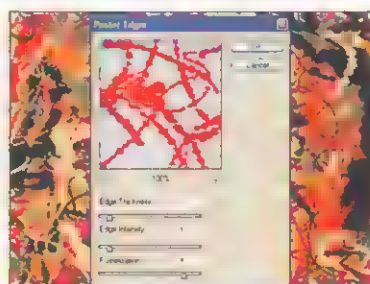
Page 46 Add each colour in a separate layer for flexible, overlapping options



Page 47 Build up the image layer by layer, adding new colours one by one



Page 48 Upload a special brush for dropping 'random' paint splashes



Page 49 Apply some texture filters to create the illusion of impasto thickness

of Picasso and Mirò (see page 60), among others. With his health returning, Pollock was joined in his studio in 1942 by his wife-to-be, the painter Lee Krasner. His first exhibition was held the following year in New York, with more shows following over the next few years.

The 'poured' paintings

It was only in 1947 that Pollock began creating the works for which he is most famous – the fully abstract 'poured' paintings. Because they were always intended to be non-representational works, Pollock gave them simple numeric titles in order to avoid prejudicing the mind of the

viewer. By 1950, he had slipped back into alcoholism and his paintings began to take on a darker look, sometimes literally; many works were created entirely in black paint on an unprimed canvas.

Two years later, Pollock had moved on from the poured paintings and was looking for inspiration in other areas. Unfortunately, the lifelong addiction to alcohol was beginning to take its toll, and his health declined rapidly. Despite being feted by the art establishment, Pollock felt his work was misunderstood, and perhaps even undervalued. He was killed in a car accident on August 11 1956, aged just 44.

Pollock project: getting started

Think about how Pollock applied paint, and try to emulate the effect with Photoshop brushes



Pollock on the web

The National Gallery of Art, Washington DC, hosts a microsite about the man, plus an in-depth analysis of Number 1, 1950 (Lavender Mist), at www.nga.gov/feature/pollock/. A brief biography and links to online reproductions of his paintings can be found at the WebMuseum (www.ibiblio.org/wm/paint/auth/pollock/). Have fun 'pouring' paint Pollock-style within a Flash animation at <http://www.jacksonpollock.org/>.

There are two important features of Pollock's 'poured' works that may help you to appropriate his style. First, most of his canvases were enormous, typically several metres high and wide. Second, he laid the canvases flat on his studio floor, and dripped or poured the paint carefully from above.

Perhaps we should add a third attribute: in these paintings, Pollock only used paint brushes for dripping, not for brushing. Paint was also dripped using objects such as turkey basting trays and hockey sticks. So



Pollock didn't scribble or rush his art, but carefully poured on the paints in slow, flowing movements with much deliberation

we need to stop Photoshop's brushes from looking too artificial, removing any trace of brushiness.



Take it slow

While it may be tempting to reproduce Pollock's style with quick squiggles, you'll achieve a more authentic result by taking your time. Despite initial impressions, a Pollock 'poured' masterpiece is not a stereotypical random mess created by a latter-day bohemian wannabe first-year A-level Art student. There's a uniformity, balance and cohesion in Pollock's work that couldn't be obtained by frantically chucking pots of paint all over the floor. So try and manipulate your Photoshop brushes with a thoughtful attitude.

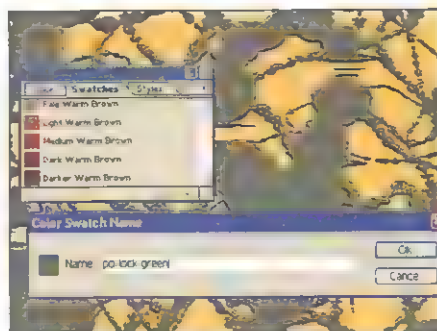
MAKING A SPLASH

- ☐ **PRESETS** in the Brushes palette can be adjusted with Shape Dynamics, to look blobby without losing the smoothness of the brush edge.
- ☐ **THIRD-PARTY BRUSHES** offer a way of adding ready-made splash effects with single clicks here and there across your canvas; you can adjust the nib size for variety.
- ☐ **COLOURS** will be created and edited on the fly using the Color palette this time, saving you the trouble of calling up the Color Picker.
- ☐ **TEXTURE FILTERS** will help to give the colours an illusion of impasto, as if they were made of thick paint. These filters won't affect the smooth edges of the brushstrokes.
- ☐ **VARIABLE SIZING** for the brushes themselves is essential for reproducing the Pollock style. Some strokes will be tiny and thread-like, others very big and splodgy.

Master the Color palette

The Color palette is not perfectly intuitive, so take a moment to study its main features

Colour selection and editing in our previous projects was conducted using the Color Picker; however, while this window is open, you can't edit your work. As an alternative, use the Color palette; as all you're doing is setting foreground colours in a particular colour mode (in our case, HSB), you'll find the Color palette uses less screen space, and doesn't interrupt your workflow. It also gives you flexibility to set foreground and background colours independently without inadvertently opening the Color Picker every time.



Add the current foreground colour to your Swatches palette by clicking on the Create new swatch of foreground color button at the bottom

The Color palette also links nicely to the Swatches palette when you want to save custom colours to use again.



Adding swatches
Hold down the [Alt] key (on a Mac, the [Option] key) while clicking on the Create new swatch button at the bottom of the Swatches palette. This will enable you to give the newly saved foreground colour a useful name before adding it to the list. Remember, these new swatch colours will be lost easily unless you save them to your hard disk, using the Save Swatches command under the palette menu.

A QUICK GUIDE TO THE COLOR PALETTE

This pair of colour patch squares replicate the foreground and background colours in the Tools palette. To select one, click on its edge.

You can choose colours experimentally by clicking or dragging anywhere in the colour ramp at the bottom of the palette.

Use these sliders to adjust the current colour interactively. The slider set differs for each colour mode.



Switch between the various colour modes under the palette menu. The modes are Greyscale, RGB, HSB, CMYK, LAB and Web. This only affects the colour editing mode, not the image.

If you know the numeric values for a particular colour, you can enter them in the fields next to each slider.

On the right-hand side of the colour ramp are two swatches for selecting pure white and pure black.

Create a new document

Start by creating a new document, and colouring the canvas on the Background layer



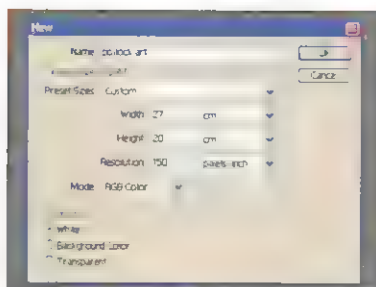
Non-active colours

As you know, clicking on the colour ramp in the Color palette applies that colour to either the foreground or background swatch (whichever is currently active). By holding down the [Alt] key (on the Mac, the [Option] key) when you click in the colour ramp, that colour is applied to the non-selected swatch without you having to activate it first.

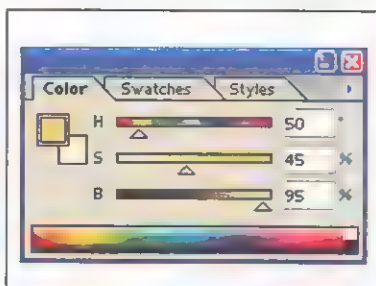


Change your mind

The yellow mix used here might not suit your artwork. Because you're building the document up in layers, you'll be able to revisit the Background layer later on and fill it with a different colour of your choice. You might like to try a neutral grey, an off-white or even a pure black.



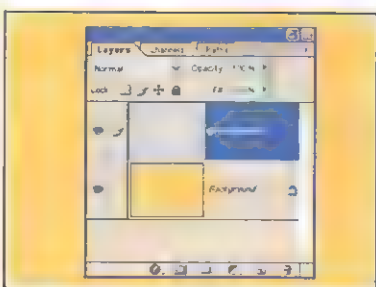
1 Go to File > New, and give your artwork a name such as 'pollock art'. Set the image size to a rough landscape orientation to fit your paper; here we've set it to 27x29cm to fit on an A4 sheet, printing at 150pixels/inch. Ensure that the Mode is RGB Color and the Contents are White. Click OK.



2 Open the Color palette from the Window menu. Choose HSB from the Color palette menu, and the HSB sliders will appear. We want to apply a rich yellow to the canvas, which you can create using the sliders, or select from the colour ramp. Alternatively, you can enter 50, 45 and 95 in the HSB numeric fields respectively.



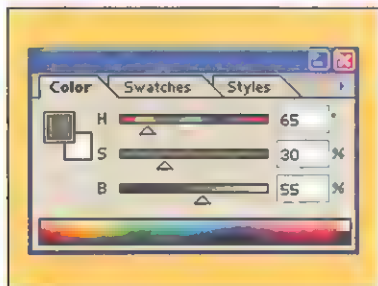
3 Go to Edit > Fill and apply the foreground colour to your document, so filling the default Background layer entirely with the current yellow colour. To save time you can press [Alt]+[Backspace] (on the Mac, press [Option]+[Backspace]) to do the same thing without calling up the Fill dialog window.



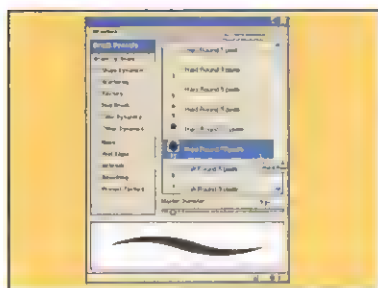
4 With the Background layer now filled with yellow, open the Layers palette from the Window menu. Click on the Create new layer button at the bottom of the palette. By default the new layer will be called 'Layer 1'. Double-click on the name and change it to 'green paint'. You'll find using descriptive layer labels useful later on.

Create your 'drip' brush

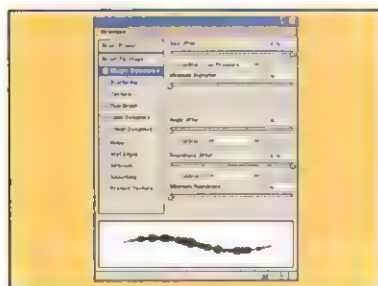
Adjust the Shape Dynamics of a preset brush so that it mimics the effect of dripping paint



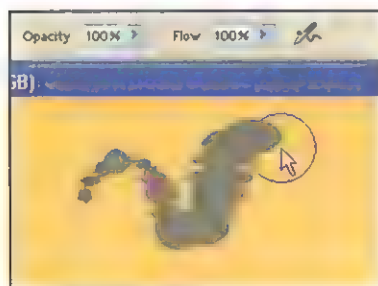
1 Go to the Color palette. Your first paint layer will be green, so create a dull green from the colour sliders. If you like, use our HSB settings of 65, 30 and 55 respectively. As in most of the other projects in the Focus Guide, you're deliberately using a dull colour, so that you can be sure it will print out OK, and also because the dullness will enhance the illusion of real art reproduction.



2 Click on the Brush Tool. Open the Brushes palette from the Window menu or the palette well. Click on Brush Presets at the top of the left-hand pane. Scroll down the list of brush presets until you find 'Hard Round 19 pixels' and click on it. Note the smoothness of the stroke preview.



3 Click on Shape Dynamics in the left-hand pane. Set Size Jitter to 100% and Minimum Diameter to 0%. Leave Angle Jitter at 0%. Increase Roundness Jitter to 100% and take Minimum Roundness right down to 1%. The stroke preview should now look blobby, almost like a line of paint dripped from an overloaded brush.



4 Ensure that the Mode pop-up in the options bar is set to Normal and the Opacity value is 100%. Then carefully click and drag somewhere on your canvas to see what the brushstroke looks like. It's best not to make the strokes too fast, otherwise the blobs will be stretched. Imagine that you're dripping paint on to a canvas from above.



Tablet advantage

This is definitely one project that you'll find easier to create with a graphics tablet such as a Wacom Volito, Graphire or Intuos. As well as making the painting process more intuitive, the pressure-sensitive stylus can control the size of the blobs. The harder you press down, the bigger the blobs, while a light touch produces a thin trail of drips instead.



Brush size

It's very important to vary the brush size as you work, because Pollock's art didn't use a single uniform drip size. You can alter the brush size from the Brushes palette or the Brush Preset picker, or by using the square brackets on the keyboard as in earlier chapters; '[' makes a brush smaller, while ']' makes it bigger.

Add another colour

Having filled a layer with thick and thin 'poured' strokes, add a new layer for the next colour



Left to right

For an extra authentic touch, subtly allow the bulk of your brushstrokes to pass from left to right. Close examination of some of Pollock's 'poured' paintings suggests that there's a discernable bias towards left-to-right application of the paints. Note that we haven't done this in our demonstration artwork, as it's not essential.



1 Work up the layer of green paint with a mixture of thin lines and thick ones. Go reasonably slowly, in order to maintain an overall feeling of the paint being dripped on to, rather than swept across, the canvas. Don't hold back in trying to cover as much of the canvas surface as possible. Force yourself to let the brushstrokes run off the edges too.

2 When you're happy with what you've done so far (you can always return to it later), go to the Layers palette once again. Create a new layer, this time giving it the name 'yellow paint'. Pale colours don't show up so well in the Layers palette thumbnails, so this is why it's a good idea to give a descriptive name to each layer.

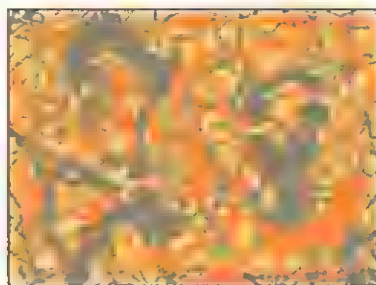


Straight lines

Don't be afraid of dragging the brush in a straight line here and there across the canvas. Pollock's own artwork is not simply a mass of spirograph-like swirls, but a mix of snaking curves and dashed lines. Some of these straight lines can be applied with a large brush.



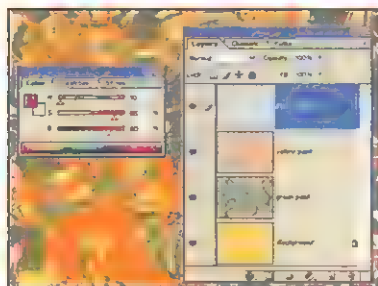
3 Go to the Color palette. The yellow that we want is actually more of an orange, to help distinguish it from the yellow Background layer. We've created a colour with the HSB settings 40, 90 and 90 respectively. It doesn't have to be a dark colour, but avoid picking a luminous orange, as this will ruin the effect.



4 Repeat your earlier steps to apply the customised preset brush at different sizes, this time on the new layer. As before, try to vary the sizes as much as possible, but this time focus on painting through the gaps left between the green brushstrokes, further obscuring the Background layer.

More layers, more colours

Repeat the process to add extra layers, each containing a different layout of coloured drips

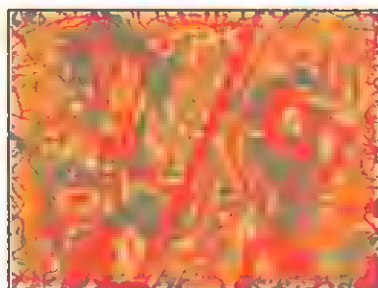


1 Add a new layer to your document and name it 'red paint'. At the same time, go to the Color palette and set the foreground colour to a rich – but not unrealistic – red. In this instance, we used the HSB settings 10, 85 and 80 respectively. This is a bright red which should print OK on most inkjets.



Black density

The black layer will have more visual impact than the other layers, simply because of the high density of the colour. If you have a tendency to scribble with the mouse, this will become more evident in the black layer, and may ruin the overall effect of dripped paints that you're trying to imitate. Remember, you can always delete that layer and try again if this turns out to be a problem.

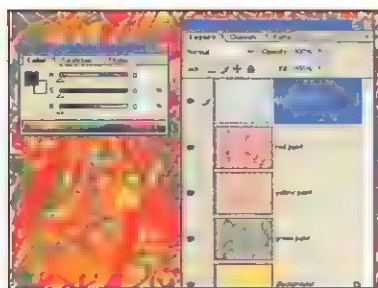


2 As before, take your time and fill the new layer with drips. Vary the brush size, and – if you're using a graphics tablet – vary the pressure on the stylus for more variety. By now, you're probably trying to speed up your work, but resist the temptation: otherwise, the result will look more like graffiti than Pollock.

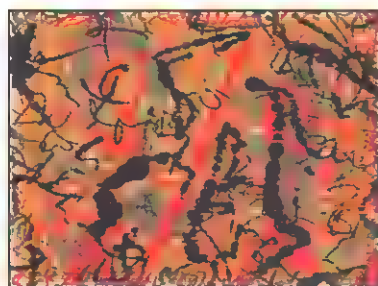


Layer order

Depending on the coverage of paint in each layer, you may feel that the colours in the lower layers (such as the green) have been obscured. Because you're applying each colour in separate layers, you can easily re-order the layers by dragging them up or down in the Layers palette if necessary. However, we suggest that you wait until you've finished to decide whether this is necessary.



3 When you've finished with the red paint, move on to the next colour. This will be a pure black, which you can select instantly by clicking on the tiny black swatch at the right-hand edge of the colour ramp in the Color palette. Add a new layer to your document using the Layers palette, and name it 'black paint'.



4 If you were concerned about the boldness of the earlier colours, the solid black might come as an even greater shock. Don't be put off if the visual effect looks a bit odd at this stage. Just carry on as you did before in the other layers, but perhaps with less coverage, otherwise the final artwork will appear too dark.

Add some overlapping splashes

Now let's embellish the lines and drips using a specially uploaded third-party brush



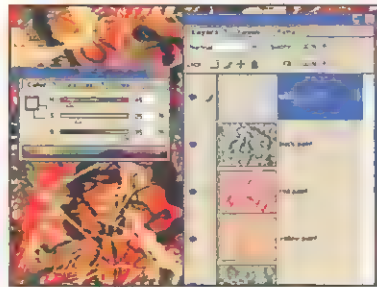
Brush set

The special 'splash' brush is contained within a set of third-party brushes (brset2.abr) created for the About.com website, and a copy is included on your cover CD; it's free to use. If you misplace your CD the brushes can be downloaded from <http://graphicsoft.about.com>.

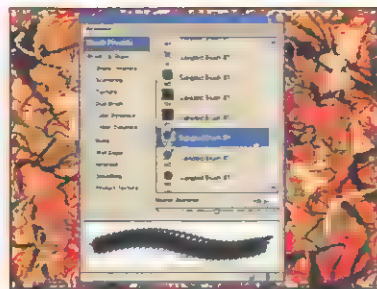


Don't drag

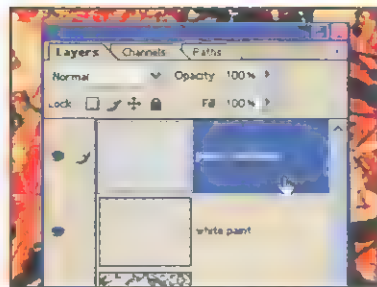
Don't drag the 'splash' brush. This would produce a thick, rough-edged stroke that looks like a cross between a giant centipede and a bathroom shower attachment. Instead, be careful and apply the brush in single clicks here and there. Don't overdo the splashes either, otherwise the effect won't look right.



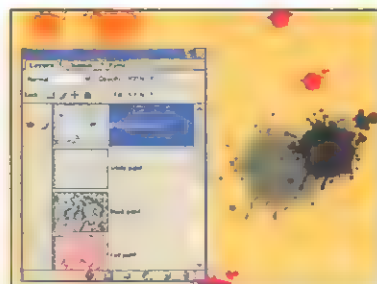
1 Add another new layer and name it 'white paint'. Select an off-white in the Color palette, such as the HSB settings 45, 25 and 95 used here. Don't use a pure white, because it won't look like paint; it'll look as if someone had poured toothpaste or correction fluid on top of the other colours.



2 With the white layer finished, go to the Brushes palette and click on Brush Presets. Upload the special brushes set from your cover CD (brset2.abr) using the Load Brushes command under the palette menu. Scroll down the list and click on the first of the brushes labelled 'Sampled Brush 1' that looks like a splash shape; it has a size of 100 pixels.



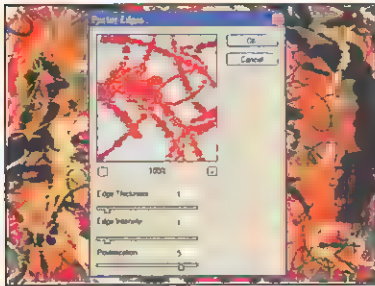
3 Back in the Layers palette, add yet another layer. Give this layer a name such as 'paint splodges'. Make sure that this is the top-most layer, as these random-looking splashes will sit on top of the existing paint drips. There's no need to create separate layers for different splash colours.



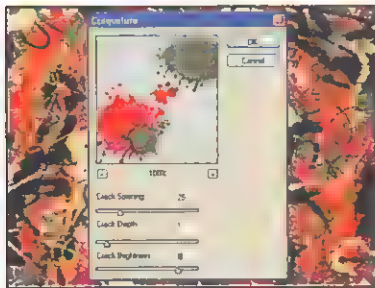
4 Using single clicks, add individual splashes sparsely across the canvas. Hold down the [ALT] key (on the Mac, the [Option] key) to switch the Brush Tool to the Eyedropper, so that you can sample the colours you used earlier and apply them to the splashes. If you saved those colours to the Swatches palette, you can get them from there instead.

Filter finish

Your artwork should look Pollock-like, but the paint will seem a bit flat, so give it some texture



1 Click on the 'red paint' layer in the Layers palette. Go to **Filter > Artistic > Poster Edges**. Set the Edge Thickness and Edge Intensity low, and set the Posterization high, then click OK. This produces a subtle illusion of the paint having raised edges. Repeat for any other layer that you think needs this treatment – perhaps all of them.



2 The larger drips and splashes will tend to look flat, so let's apply a surface texture. Select any layer and go to **Filter > Texture > Craquelure**. Keep the Crack Spacing and Crack Depth low, and set the Crack Brightness high, then click OK. Repeat for the other layers as necessary. Your Pollock-style canvas is complete!



Repeat Filter

The advantage of applying filters separately to individual layers is that it allows you to adjust the filter settings for each layer. If, however, you want to apply the settings you've used for one layer to another, you can use the Repeat Filter command under the Filter menu. The keyboard shortcut is easy to remember: [Ctrl]+[F] (on the Mac, it's [Command]+[F]).



Experimental layers

Achieving the right look and feel of a Pollock 'poured' painting is partly down to luck. But if you feel that you've made a hash of one or two of the colours, don't ditch the whole image. Instead, hide the layer or layers that you don't like, create some new layers and try again. You may find that using a different colour may make the difference you're looking for, or a different stroke style might help.

WARHOL: SOUP TINS, DRUGS AND ROCK 'N' ROLL

From painting to film-making, Andy Warhol was an innovative artist, and a controversial character. He courted wealth and high society, exploding the myth of the penniless painter

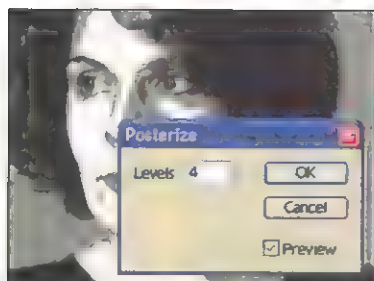
Born in Pittsburgh, Pennsylvania in 1928, Andrew Warhola became one of the 20th Century's most original and influential artists. He started working as an illustrator for newspapers, magazines and advertising agencies, and was soon in demand for his unique style. Fashion houses liked his delicate lines, while an ad campaign he illustrated in the 1950s for a shoe manufacturer won several awards.

Going pop

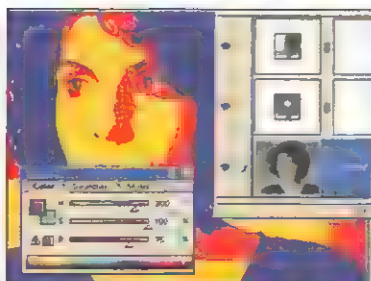
By 1960, Warhol decided he wanted to be recognised as a creative painter, inspired by recent works he'd seen by young American artists such as

Jasper Johns. Taking his own field of expertise as a starting point, Warhol produced a number of pictures based on advertisements and comic strips. This identified him immediately with the Pop Art movement, his images of Campbell's Soup tins being a classic example. Yet unlike Lichtenstein (see page 90), Warhol used stencils and silk screen techniques to produce his canvases, thus symbolically removing the artist further from the art.

Warhol was able to afford to give up commercial illustration in 1963, and went on to create many iconic pieces based on photos of celebrities, such as recoloured Marilyn Monroes



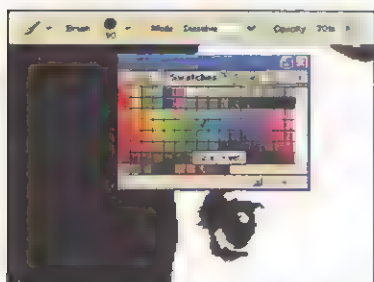
Page 54 Posterise an image to reduce it to areas of flat colour



Page 55 Re-map the posterised areas to a simple gradient of custom colours



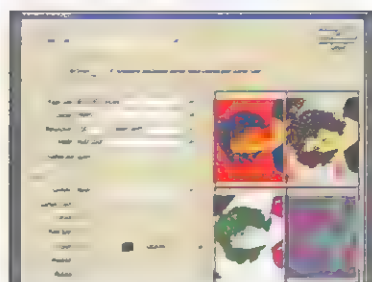
Page 56 Convert an image to black and white with a Threshold adjustment



Page 57 Use ready-made swatches and the Brush Tool to fill in the black areas



Page 58 Overpaint another version of the image with broad freehand strokes



Page 59 Combine your images into one canvas with the Picture Package feature

and duplicated Elvises. He developed this approach into a trademark style, enlarging his own Polaroid shots, silk-screening copies and painting over them.

Movies and music

Warhol also experimented with other media, such as plywood sculptures and gallery installations. He notoriously directed several films of apparently inconsequential subject matter, and was heavily involved in performance art, most famously with rock band The Velvet Underground.

An attempt on his life in 1968 prompted Warhol to withdraw from the drug-addled alternative scene

and instead immerse himself within the more comfortable realm of the rich and fashionable people who were actually buying his works. This lost him some credibility, but was in keeping with his contradictory personality. The 1970s saw him enjoying great commercial success by churning out portraits, but critical acclaim only returned in the 1980s, when Warhol became involved with a new generation of young artists, such as Basquiat and Clemente.

Contrary to urban myth, Warhol, a devout Catholic, did not die of AIDS, but from complications following a routine gall bladder operation on 22 February 1987.

Warhol project: getting started

Mass-media reproduction and duplication are the themes of Warhol's photo-based images



Real Warhol?

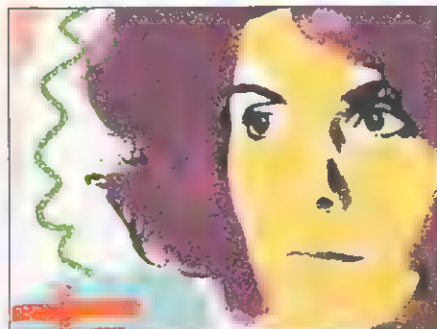
Because of the way in which Warhol produced many works through a studio 'factory' system, the authenticity of some supposed Warhol canvases has been disputed in recent years. The ease with which anyone can reproduce these methods was one of the artist's more perplexing legacies. The Andy Warhol Foundation determines which works are authentic.



Warhol on the web

The Andy Warhol Museum in Pittsburgh has created a website that shows how the artist created his silk-screen works at www.warhol.org. A comprehensive site on everything to do with Andy Warhol has been built over several years by a Danish fan (in English) at www.warhol.dk. Keep track of Warhol exhibitions, and learn about the Andy Warhol Art Authentication Procedure, at the Andy Warhol Foundation: www.warholfoundation.org.

Pop Art sought to explore the imagery of consumer culture through ironic, draughtsman-like reproductions. Some of Warhol's most famous works turned this approach on its head, using a freehand brush and bright colours over repeated silk-screened images to further reveal the robotic duplication of the mass-media visuals underneath. Warhol referred to these duplicate sets using the same terminology used to describe multi-panelled altar-pieces: diptych, triptych and so on. The 'polyptych'



In this project we'll make a digital photo look like a silk-screened polaroid or newspaper picture, then run riot over the top with the Brush Tool

you'll create in this project is made up from four instances of an original digital photograph.

TOOLS YOU WILL USE

ADJUSTMENT LAYERS offer a way of making adjustments that can be altered later without you having to start work on the image from scratch.

POSTERIZE is an adjustment that reduces the number of different colours in an image and maps them out in large, flat areas.

A GRADIENT MAP is an adjustment that re-maps all the colours in an image to those in a specified gradient.

THRESHOLD is a simple adjustment that converts an image to pure black and white, with no grey levels in between.

BRUSHES enable you to paint over the top of some of these treated images, constrained by transparency blending modes.

TRANSPARENCY blending modes will be manipulated to produce different results as you paint.

Prepare the base image

Resize and crop your starting image so it can be re-used for each of the polyptych graphics

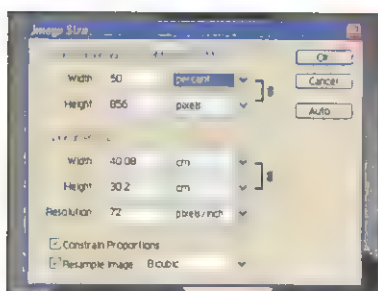


Open the image that you want to base your artwork on. Most of Warhol's work of this type (but not all) concentrated on faces, rather than scenes. Treat the project as a kind of portrait. Look for a picture with some obvious areas of contrast, or use the image provided on your cover CD.



Base image

You'll find the image we're using here on your cover CD, with the name 'glance.jpg'. This will help you follow the project closely. Ideally, however, you should use a photo of some ghastly celebrity taken from a website, or scanned in from a newspaper or magazine.



Since we'll be squeezing four of these portraits on to one sheet at the end of the project, let's keep things lean by reducing the size of the base image. Go to Image > Image Size, and ensure that Constrain Proportions and Resample Image are ticked at the bottom of the dialog window. Enter 50 for Width, then change the pop-up next to it to 'percent'. Click OK.



Your image will now be 50% of its original size. Use the Zoom Tool to enlarge it on-screen again if necessary. Switch to the Crop Tool (the keyboard shortcut is [C]), and drag a crop marquee around the subject's face; retain a bit of the clothing for extra detail. Double-click in the marquee area to make the crop.



Resize caveat

The only reason for resizing the image here is to speed up Photoshop. The likely size of the final image is such that working on a huge digital photo at its original resolution is unnecessary. If you want to create a series of single portraits, instead of a combined canvas of four, don't resize the original.



Finally, go to Image > Adjustments > Desaturate. This converts the image to grey tones, ready for the subsequent effects to be applied. You'll use this desaturated image as the common base for all four of your Warhol portraits, so save it with a new filename 'warhol1.psd', remembering to save it in Photoshop PSD format.

Posterised gradient map 1

Posterise the photo, and apply a psychedelic gradient map to instantly recolour it



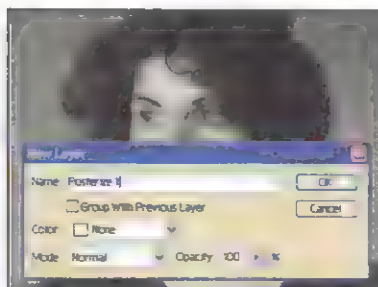
No adjustment layers

You don't have to work in adjustment layers for this project: for example, if you're using a photo-editing program other than Photoshop. If this is the case, just apply the various effects (or their close alternatives) to the base layer, save the file with a new name and close it. Then restart each new portrait by opening 'warhol1.psd' again.

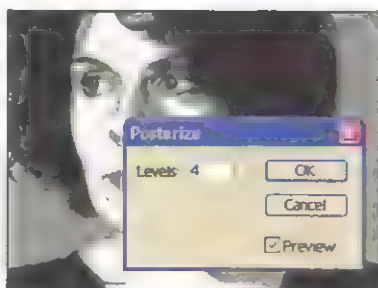


Layers palette

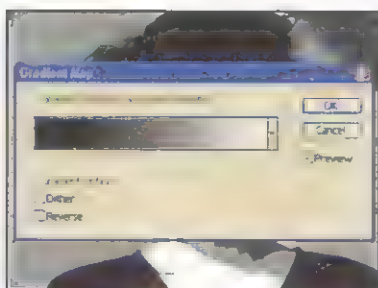
You can create new adjustment layers without navigating the program menus. Click on the 'Create new fill or adjustment layer' button at the bottom of the Layers palette. This calls up a pop-up list of the available adjustment commands. Just scroll down to the one you want and click on it.



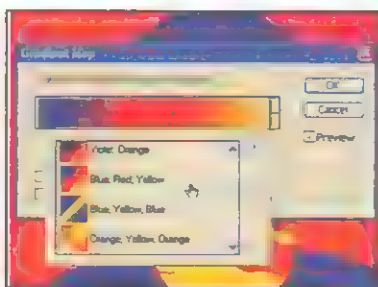
Go to Layer > New Adjustment Layer and choose the Posterize command. A New Layer dialog window appears, prompting you for a custom name for the layer, along with other layer settings. Unless you feel compelled to change the name accept the defaults shown here, and click OK.



If you have the Layers palette open, you may notice that an adjustment layer named 'Posterize 1' has been created. A small Posterize dialog window also appears, prompting you to enter a number of colour levels. Tick the Preview option in order to see how this affects your image. The default value is 4. Accept this by clicking OK.



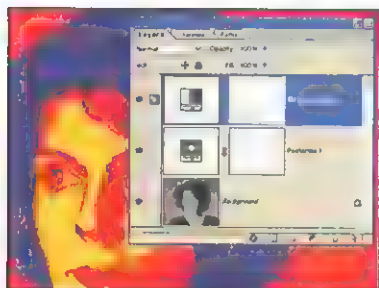
Go back to Layer > New Adjustment Layer, and this time choose Gradient Map. Again you'll be prompted for a layer name and so on, but just accept the defaults by clicking OK. The Gradient Map dialog window appears, probably showing a basic black-to-white gradient ramp as shown here, using your current foreground and background colours.



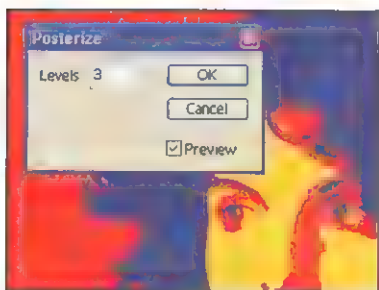
Click on the pop-up menu button next to the gradient ramp (don't click on the gradient ramp itself) to view a list of available gradient presets. Use the palette menu button to change the list view as required. Scroll through the presets and click on 'Blue, Red, Yellow'; then click OK. Your image is now a posterised mix of reds, yellows and blues. Save the file.

Posterised gradient map 2

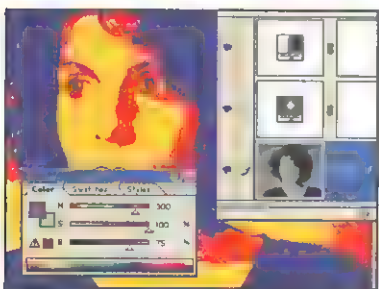
Repeat the process, this time adjusting the Posterize and Gradient Map settings



With your 'warhol1.psd' document still open, go to the Layers palette (if necessary, open it from the Window menu). Note how you now have three layers: the desaturated photo in the Background, a Posterize 1 adjustment layer and a Gradient Map 1 adjustment layer. As these last two are adjustment layers, you can easily edit their settings, which is what you'll do next.



Double-click on the Posterize 1 layer in the Layers palette, making sure you aim for the adjustment thumbnail on the left, not the blank white mask thumbnail on the right. This re-opens the Posterize dialog window, which will display the setting you last used – 4. Change this to 3, and click OK.



Now click on the Background layer to select it. This fully activates the Color palette for editing. Open the Color palette from the Window menu, and change the foreground and background colours to pink and turquoise respectively, as shown. In HSB Color mode we used 300/100/75 for the pink and 170/80/90 for the turquoise.



Double-click on the Gradient Map 1 layer in the Layers palette to re-open the Gradient Map dialog window. Carefully click on the gradient ramp pop-up button, and scroll up the list to the preset named Foreground to Background. You now have a pink-and-turquoise image. Click OK, and save the document as 'warhol2.psd'.



Gradient ramp

If you click on the gradient ramp, rather than its pop-up button in the Gradient Map dialog window, you'll inadvertently call up the Gradient Editor window. You can still scroll through and choose from the presets in this window, but we don't have space to fully explain the Gradient Editor here. So just click Cancel if you see this window, and return to the Gradient Map dialog.



Layers palette again

One disadvantage of creating adjustment layers from the Layers palette, rather than the program menus, is that you aren't shown the initial dialog window that prompts you for a custom name and layer settings. If you wish to see this window, hold down the [Alt] key (on a Mac, hold down the [Option] key) when choosing a command from the new adjustment layer pop-up menu.

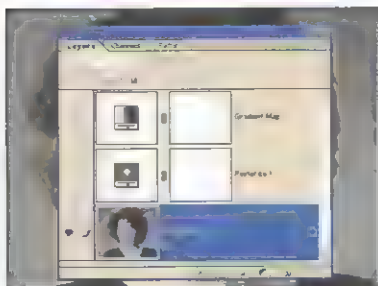
Black and white threshold

Convert the base image to a black and white stencil effect using the Threshold command



Layer selection

Hold down the [Alt] key (on a Mac, the [Option] key), and click on the show/hide button next to the two adjustment layers to hide them. This has the effect of reverting the image to the desaturated base photo in the Background layer, but without deleting the adjustments. Ensure that the Background layer is selected.

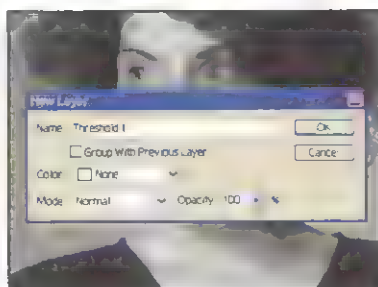


With the 'warhol2.psd' document still open, go to the Layers palette and click on the show/hide buttons (they look like an eye) next to the two adjustment layers to hide them. This has the effect of reverting the image to the desaturated base photo in the Background layer, but without deleting the adjustments. Ensure that the Background layer is selected.

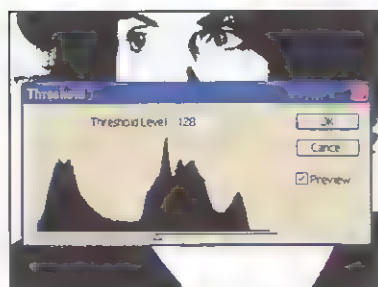


Tonal range

The Threshold histogram is measured in 8-bit greyscale increments between 0 and 255. Drag the slider to the left to increase the white areas, creating a bleached effect. Drag to the right to increase the black areas, creating an enclosed, moody effect.



Go to Layer > New Adjustment Layer and choose the Threshold command. As before, you're given the opportunity to rename the layer and change certain layer settings; but for now, just click OK to accept the defaults. If you want to skip this dialog, use the new adjustment layer button in the Layers palette instead.



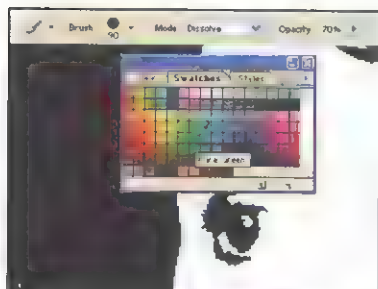
The Threshold dialog window displays a tonal histogram for the current image, with a slider control underneath. By dragging the slider left and right, you can decide at which point in the tonal range to set the cut-off between solid black and solid white. Feel free to experiment, and then click OK.



Look at the Layers palette, and note how the Threshold adjustment layer has been added directly above the Background layer. With the Threshold 1 layer selected, click on the Create a new layer button. This creates a new transparent layer labelled 'Layer 1' directly above Threshold 1, as shown. Change the layer's transparency blending mode from Normal to Lighten.

Paint behind the black

Set the painting layer's transparency blending mode to lighten, and paint behind black areas



Switch to the Brush Tool in the Tools palette. Choose any of the Hard Round brushes from the Brush Preset picker, click on the Mode pop-up next to the picker and choose Dissolve. Set the Opacity to 70%. Then open the Swatches palette from the Window menu, and click on a dark green.



Start painting over the hair as shown. The brush's Dissolve mode causes the strokes to look mottled, and setting the Layer's transparency blending mode to Lighten ensures that only those brushstrokes that pass over black areas will be visible. Increase the size of the brush as necessary as you paint.



Choose another colour from the Swatches palette and paint over another part of the image. In our example we've painted the clothing pink, facial features blue, and any background shading purple. Remember, the Lighten transparency blending mode ensures that you don't have to worry about painting with precision; just smother the general areas as required.



With the Swatches palette still open, choose some darker or lighter colours of similar hues to those you've already used, then paint over parts of the image that you want to look darker. This prevents the effect from looking too flat, and makes it appear more painterly. Save the document with a new filename, 'warhol3.psd'.



Dissolve brush

Changing the transparency blending mode from Normal to Dissolve in the options bar will cause the Brush Tool alone to paint in this mode. This way, transparency blending is being employed to give texture to the brushstroke effect. The layer itself was set to Lighten mode on the previous page; this effect is applied independently of the brush effect.



Overpainting

As you paint, note that the Brush Tool will act in a cumulative fashion if you release the mouse button and then drag a new stroke over the top. To prevent the image from looking too scrappy to start with, try to paint the first application of each colour as a single stroke. You can paint over these with the same colour or darker colours afterwards.

Freehand paint portrait

The fourth of your mini-portraits will look like a black silk-screen print overpainted with colour



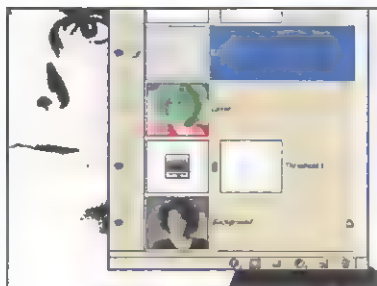
Transparency modes

On the previous page you used Dissolve mode to texturise the brush, and Lighten mode to interact the layer with the black areas. This time, you're using Normal mode to allow the brush to paint over the top of everything in the image (black and white alike), and the Dissolve mode in the layer to texturise the colour. The brushstrokes should look similar in style using either method.



Paint variations

Although we've shown you four ways of recolouring a desaturated photo, this last overpainting method gives arguably the most Warhol-like results. You might like to try producing four different portraits using this technique only, before moving on to the final steps on the facing page.



With the 'warhol3.psd' document still open, go to the Layers palette. Click on the show/hide button next to Layer 1 to hide it. Then add a new layer by clicking on the Create a new layer button at the bottom of the palette. This layer is automatically labelled 'Layer 2', and will be positioned directly above Layer 1 as shown. Set the transparency blending mode for this layer to Dissolve.



Keep the same Brush Tool preset as before, but change the Mode pop-up back to Normal, and increase the Opacity to 75%. Reduce the brush size now, because your brushstrokes will need to be rather more accurate than before. Choose a colour from the Swatches palette, and click and drag to apply paint to your image.



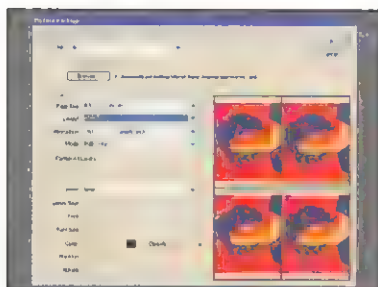
Add more colours to cover other parts of the image. Because this time you're not restricted to painting inside the black areas, you can paint into the face area, and on the white background. Take care to paint around the black details in the face, though, or they'll be covered up by the new colour.



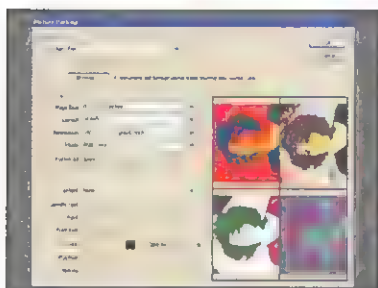
Reduce the size of the brush, and select some darker or more saturated colours from the Swatches palette. Draw some squiggles and lines over the image to give it some life; the squiggles don't have to mean anything! You can now save this version of the document as 'warhol4.psd'.

Picture Package

Combine the four portraits on a single canvas using the Picture Package automation feature



Close any open documents. Go to **File > Automate > Picture Package**. In the dialog window click the **Use** pop-up, and select **File**. Click **Browse**, and locate 'warhol1.psd'. In the **Document** section, select 8.0x10.0 inches from the **Page Size** pop-up and choose (4) 4x5 from the **Layout** pop-up. Set **Resolution** to 150 pixels/inch. Ensure that the colour mode is **RGB Color**, and untick **Flatten All Layers**.



You'll see four instances of 'warhol1.psd' in the preview pane. Click on one to open a browse window and locate 'warhol2.psd'. Repeat this for two more instances, choosing 'warhol3.psd' and 'warhol4.psd' to complete the set. Ensure that **Label Content** is set to **None**, and click **OK**. Photoshop will put all four portraits into a new document. Select **Image > Rotate Canvas > 90° CW**, and you're done.



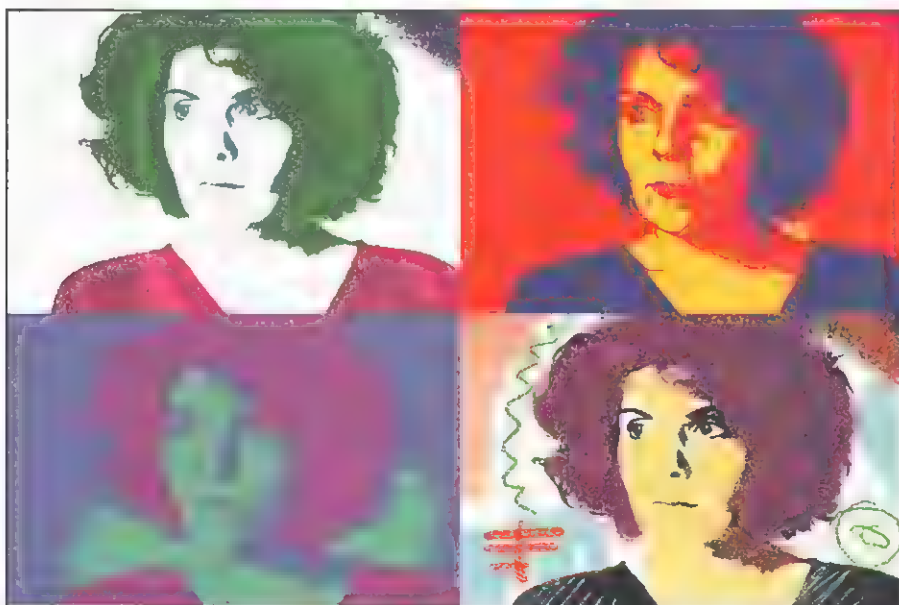
Poor fitting

Picture Package has a habit of leaving white spaces between the portraits, but this is easily corrected. Open the **Layers** palette, select one of the portraits (each one is in a separate layer), and click on the **Move Tool** in the **Tools** palette. Now you can adjust the position of that portrait by tapping the cursor keys on your keyboard until the white gap disappears. You may need to change the order of the layers first, though.



Rearrange layout

Because you unticked the **Flatten All Layers** option, each portrait in the final document sits in its own layer. If you're unhappy with the arrangement of the pictures, you can use the **Move Tool** to shift them around. This saves you having to run the **Picture Package** command again.



MIRÓ: THE SILENT ASSASSIN OF PAINTING

In this chapter...

■ **Using the Magic Wand Tool**

■ **Using the Eraser Tool**

■ **Working on a Background**

■ **Using the Smudge Tool**

■ **Working on a Layer Separately**

Energetic and rebellious in his approach to art – he once claimed that he wanted to ‘murder’ painting – Miró was also a quiet and private man, unlike contemporaries such as Picasso

Joan Miró was born into a Spanish Catalan family of craftsmen in 1893. His father was a goldsmith and his mother was the daughter of a cabinet maker. He embarked on a business career, studying in Barcelona between 1907 and 1910, but after catching typhoid he moved to his parents’ farm at Montroig, near Tarragona, to recuperate, and it was at this time that he decided to pursue a career in painting.

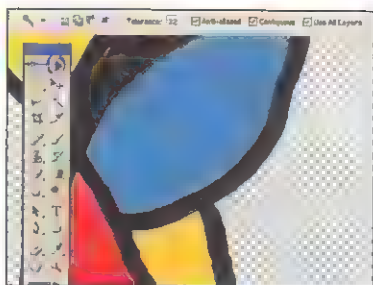
Taking up the brush

Miró had actually begun art training in Barcelona in 1907. In 1912 he was back in the city, studying under Francesc Galí, who noted that Miró

was skilled at using colour, but had difficulty with forms.

He began using bright, saturated colours after 1915, citing the influence of the Fauvist movement (see page 30), although Miró’s take on the style was distinctly broad and geometric. His first exhibition was held in Barcelona in 1918, and for the next few years he worked on making his paintings more precise, apparently influenced by Cubism.

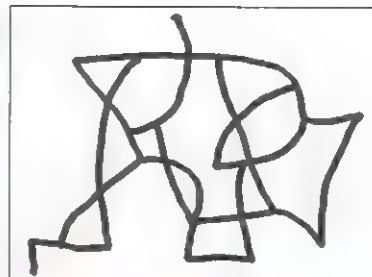
By 1920 Miró had moved to Paris, while spending his summers back at Montroig. In the mid-1920s he began to move away from strict representational art towards abstraction. Although he never



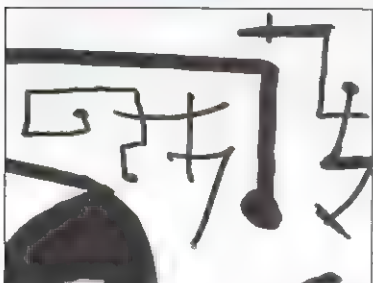
Page 63 Make accurate cross-layer selections with the Magic Wand Tool



Page 64 Choose brush presets that mimic Miró's broad, confident strokes



Page 65 Map out the basic abstract forms on which the artwork will be based



Page 66 Mix stroke thicknesses with varying line styles to create visual variety



Page 67 Apply splashes and smudges for an authentic hand-drawn feel



Page 69 Finish off by smearing over the rear canvas with a dry sponge effect

joined the Dadaist or Surrealist movements of the time, André Breton famously remarked that “Miró is the most surrealist of us all”. Miró’s work began to be exhibited alongside that of Picasso and Klee.

Aggressive streak

In sharp contrast to his quiet private life, after marrying in 1929, Miró’s approach to art increased in rebelliousness. By the mid-1930s, this was manifesting itself in overt violence, aggression and sexuality in his paintings. Not content to continue on the same theme, Miró embarked upon two decades of

experimentation in materials, including ceramics, sculpture, woodcuts and lithography.

Miró’s acquired skills in ceramics allowed him to take on commissions for colourful monumental sculptures and murals around the world. Despite the dark and moody canvases of the 1960s, many of them highly charged politically, it’s the bold and entertaining forms, with their primary colour blobs and splashes, for which Miró is best remembered. Many years before his death on Christmas Day 1983, at the age of 90, he was already being hailed as a Catalan cultural hero alongside the likes of Gaudí.

Miro project: getting started

The look of a Miró masterpiece is easy to mimic if you concentrate on the black lines first



Miró on the web

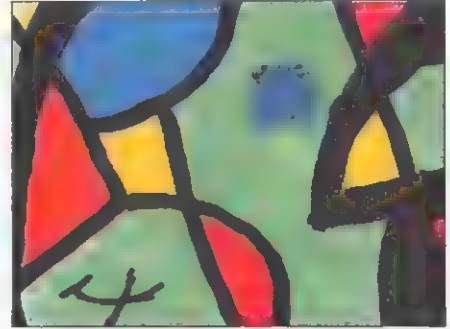
The best-endowed gallery of the artist's works is the Fundació Joan Miró in Barcelona. Its Flash-based website, at www.bcn.fjmiró.es, contains lots of information, small images of the permanent collection and QuickTime 3D tours of the gallery. If the tiny images disappoint you, visit Olga's Gallery, where you can view no less than 72 large reproductions of Miró's work online: www.abcgallery.com/M/miro/miro.html.



Not so fast

It has been said of Miró that if a single dot or amorphous splodge was removed from any of his paintings, they would look incomplete. When trying to copy his style for this project, remember that while his brushstrokes may have been swift and bold, Miró didn't just apply them anywhere. Think about where your brush will go, and don't add elements if they're not needed.

Miró enjoyed a long and surprisingly varied career, working with many different media and in various styles. The piece you'll create over the next few pages imitates the style for which Miró is best known among the art-loving public. You'll start by creating an abstract set of interconnecting lines of varying widths, then fill enclosed areas with primary colours and add calligraphic symbols and large dots of colour. The result will be an admittedly meaningless but upbeat and colourful picture. No matter



A classic Miró comprises certain visual themes in terms of colour, line and style which are easily recognisable to art enthusiasts

which kind of art you prefer, this particular Miró style is good to hang on a domestic wall.

TOOLS YOU'LL USE

- **BRUSH PRESETS** play a big part in this tutorial once again. This time, however, you'll be switching between different brushes and adjusting their size as a matter of course, not just for occasional special effects.
- **THE MAGIC WAND** enables you to edit designated areas in isolation. You'll use it to select single contiguous areas and fill them with colour.
- **LAYER MANAGEMENT** is again important. Keeping the black lines separate from the colours ensures that you can make corrections easily.
- **BACKGROUND LAYER** painting is left to the very last step, enabling you to create the artwork on a white background.
- **SPLATTER BRUSHES** are useful for adding single-click smudges, as well as textured strokes. You'll use them at different sizes, to enhance the illusion that the artwork is hand-painted.

Waving the Magic Wand

Try out this tool for a new way of selecting an enclosed area of an image for editing

Back in Chapter 1, we filled enclosed white areas in the Mondrian project simply by setting Photoshop's foreground colour in the Colour Picker window, and then applying that colour to a rectangle that you'd drawn with the Marquee Tool. This time, the white areas you need to fill aren't symmetrical. They are, however, very well defined between thick black brushstrokes, so there's no need to struggle with the freehand version of the Marquee Tool, the Lasso. Instead, a simple click of the Magic Wand Tool

instantly selects these areas ready for filling with colour. That said, the Magic Wand can play tricks on the unwary Photoshop user, so it's worth trying out a few moves before committing yourself. Common errors include clicking on the wrong layer (thus selecting the wrong thing), clicking on non-enclosed areas (thus selecting more than you want) and clicking with the Contiguous option unticked (thus selecting just about everything). The Magic Wand is unforgiving, so use the Undo command as often as necessary.



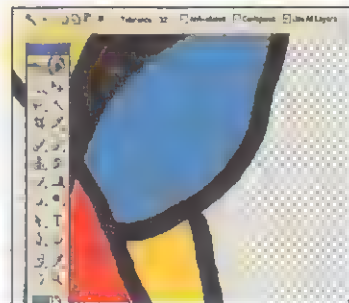
Contextual menu

Right-click while the Magic Wand is active (on a Mac, [Control]+click) to call up a contextual menu for the tool. This pop-up menu contains some valuable commands for those who can't remember all the keyboard shortcuts for selections, including Grow and Similar. It also enables you to copy selections to other layers, and save them as alpha channels.

SELECTION OPTIONS AND SETTINGS

The way a selection is made affects its appearance when filled

The blank areas you'll select with the Magic Wand in this project are fully enclosed, so ensure that the Contiguous option in the options bar is ticked. You may or may not want to have Anti-aliased enabled; try working with it on and off to see the effect for yourself. Enabling it creates smoother artwork, but risks leaving a white 'halo' around the selection edge. You may, however, be able to eliminate the halo by increasing the Tolerance value above the default 32. To select an area that's not in the current layer, tick the Use All Layers option, but keep an eye on the Layers palette to see which layer you're applying the Fill colour to.



An area selected with the Magic Wand is surrounded by a marquee, but be sure to check the settings

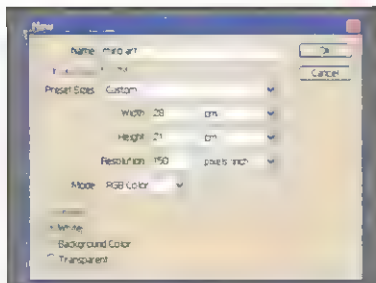
Paint your first strokes

Set up a new document, choose a brush preset and gingerly drag the brush across your canvas

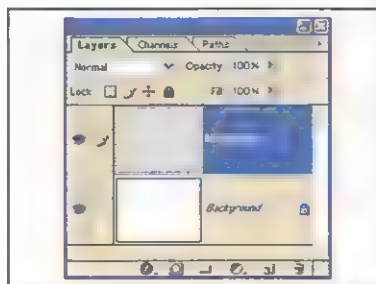


Foreground and background colours

To set the foreground and background colours to black and white, click on the tiny button at the bottom left-hand corner of the two colour squares in the Tools palette. Alternatively, simply press the keyboard shortcut, [D]. You can switch the foreground and background colours by typing [X].



Go to File > New, and in the new document window give the image a name (such as 'miro art'). We want to make sure it fits roughly on an A4 sheet, so type in 28cm for the width and 21cm for the height. Set Resolution to 150 pixels/inch. The Mode should be set to RGB Color and the Contents set to White. Click OK.

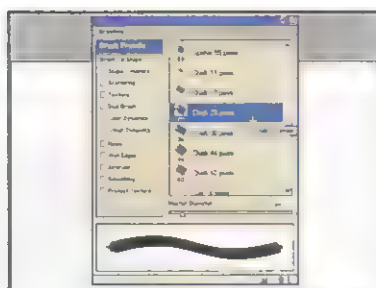


When the new document opens, go to the Layers palette. The single white Background layer will be selected. Add a new transparent layer and name it 'black lines'. As in our other projects, creating the artwork in layers will help you if you need to correct mistakes. Make sure that this new layer is selected in the palette before moving on.

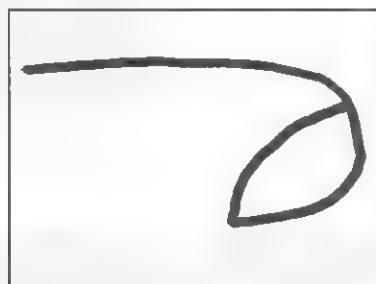


Don't get fat

With a brush this size, it's easy to think that your first brushstroke looks too thin and spindly. After all, Miró's artwork is full of thick, bold lines. Refrain from fiddling with the brush size, though; Miró didn't use huge, fat brushes, but built up the lines with a smaller brush.



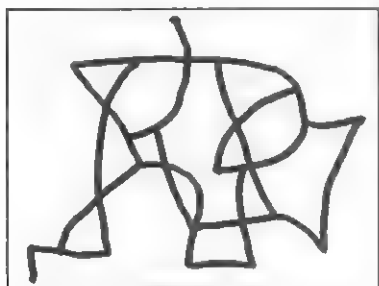
Go to the Tools palette, and reset the foreground and background colours to their default values of solid black and white respectively. Open the Brushes palette, click on Brush Presets in the pane on the left and scroll down through the presets until you find 'Chalk 23 pixels'. Click on this brush to select it, and close or hide the palette.




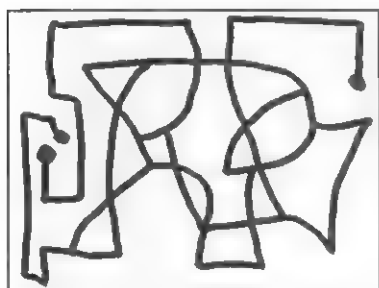
Click and slowly drag the brush across your document. Don't try to draw a shape, just draw a simple, abstract form. This first line will set the structure for the rest of the image, so don't scribble it. If it looks wrong, hit Undo and try again. That said, don't expect too much from one brushstroke!


Construct the basic black lines

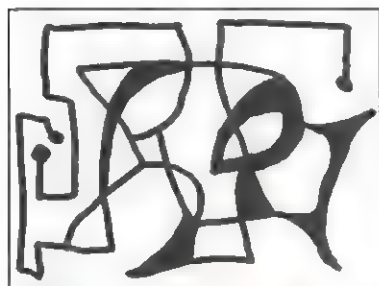
Carefully add more lines to build a frame upon which the rest of the painting will hang




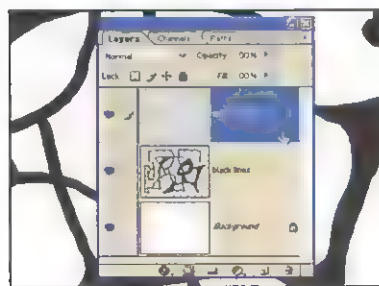
 Paint another line emerging from the one you've just drawn, and take it in a different direction. Allow the line to curve, but not meander. Repeat as often as necessary; you're looking to produce an irregular frame of intersecting lines, creating both open and closed shapes. If the shape starts to resemble something (ours looks like an elephant... we think!), then you're on the right track.




 With the basic frame in place you can now add some meandering lines in the open space around the edge; two or three will suffice. Keep them roughly horizontal and vertical, but don't make them too perfect, otherwise you'll ruin the illusion of them being hand-painted. Finish each of the open lines with a large round dot.



 Now's your opportunity to thicken up some of the lines. Resist the temptation to increase the brush size. Instead, add more brushstrokes alongside the existing ones, just as Miró would have done with his paintbrushes. Again, don't overdo it; you want some of the lines to be thick, and others to be thin. Avoid symmetry.



 When you're finished (you can always go back and add more strokes later), go to the Layers palette. Create a new layer and name it 'small lines'. This keeps the next part of the artwork separate from the rest, allowing you to edit it independently, or even delete it altogether and start again.



Subtle brush

You'll notice that although the brush you're using is textured in shape, the lines you're drawing in the artwork look quite smooth. This is because Miró's black lines were very black. They may have been overlaid with smudges and foggy effects at times, but the black brushstroke edges need to look organic but clean, so don't try to roughen the brush up.



Layer order

You'll add several more layers during the course of this project. By default, the new layers are added to the top of the layer stack. You're under no obligation to preserve this order, though. Clicking and dragging on the layers in the Layers palette to re-order them later on may produce enhanced results.

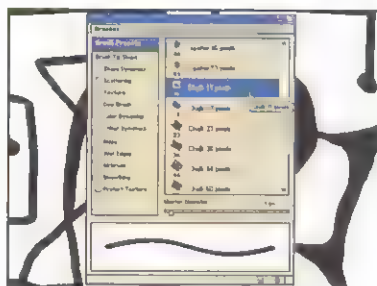
Add some detail

Your new layer will contain a scattering of smaller, calligraphic lines, and symbols

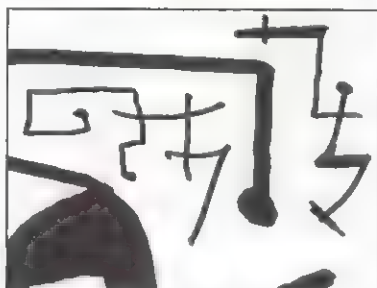


Selecting brushes

Note that so far we've been using the Brushes palette to select the brush presets. This is simply as a change from earlier projects, in which most of the work was conducted from the Brush Preset picker in the Options bar. You can, of course, use either interface.



Go to the Brushes palette, click on Brush Presets in the left-hand pane and scroll down to the currently selected preset. Note that if you resized the brush at any point, the preset will no longer be selected. Locate the preset labelled 'Chalk 11 pixels', and click on it to select it.



This is a smaller, neater version of the brush you used for the large strokes. Ensure that the 'small strokes' layer is currently selected, and start drawing small lines and symbols that overlap and interconnect. Although the brush isn't calligraphic, think in terms of calligraphy, as if you were writing symbols in an invented language.

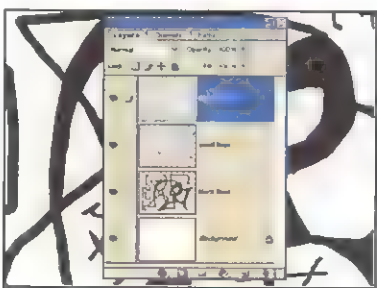


Brush resizing

Remember that you can change the brush size without returning to the Brushes palette or Brush Preset picker palette by employing keyboard shortcuts ']' and '['. Hopefully you're starting to get the message that this is one of Photoshop's most important and often-used shortcuts.



Take this opportunity to fill in some of the glaring empty white spaces around the corners and edges of the canvas. It isn't necessary to achieve perfect balance from left to right or top to bottom, only to put a few empty areas to good use. Cap some of the open lines with a large dot or a short, flat line.



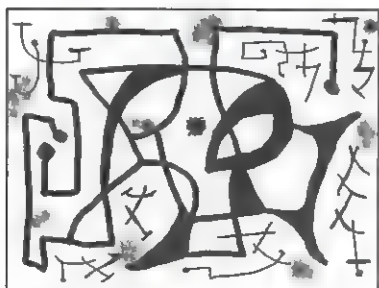
When you've finished, open the Layers palette and add a new layer. Name this new layer 'splashes', and ensure that it's active before continuing. The layer will contain what we hope will look like random smudges and paint splats, so enhancing the painted illusion.

Paint splats and smudges

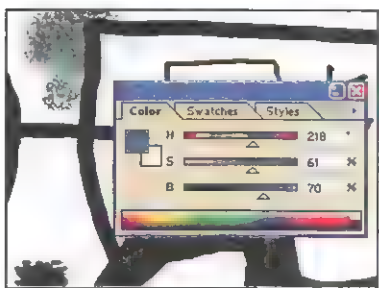
Miró's art is often marked by round smudges and splattered paint; this is always deliberate



Return to the Brushes palette, click on Brush Presets in the pane on the left and scroll through the list of presets until you find 'Spatter 59 pixels'. Click on it to make it the active brush. Despite the preview for this brush, you won't be using it to paint strokes.



Carefully add some smudges to your artwork with this brush. To do so, just click without dragging. Feel free to increase or decrease the size of the brush in order to create bigger smudges. However, it's best to create large smudges by clicking two or three times in one area, as the brush shape will look a bit soft if increased in size too much.



Open the Color palette from the Window menu. Using any colour mode, or by clicking on the colour ramp at the bottom of the palette, mix a dark but flat blue. Click here and there on your canvas to add some blue smudges. Don't overdo it; just a suggestion of the colour will do.



Repeat this step with two other colour primaries, red and yellow. Again, just add a few smudges by clicking once or twice in a couple of locations.



Palette Well

Since we're using the same palettes over and over again in this project (and others), it makes sense to keep them open. If you'd rather not have them floating around the screen, even minimised, drag them to the Palette Well to the right of the options bar. You can also send palettes to this location by choosing the Dock to Palette Well command at the top of every palette menu.



The Miró dot

Many of Miró's artworks of this type contain one or sometimes two coloured dots in one of the primary colours used elsewhere in the painting. The dots can be small, but have been known to occupy half the canvas. So, for good measure, use the current brush to build up a dot somewhere noticeable. We created a single blue one at the centre of our canvas.

Fill spaces with colour

At last it's time to apply those famous Miró primary colour fills to the enclosed spaces



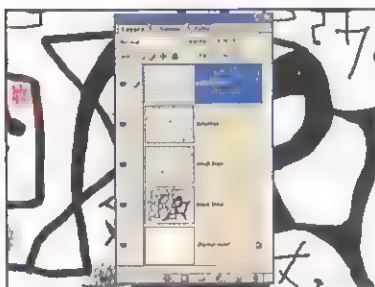
Use All Layers

The method given here for selecting an area in one layer and targeting it at another is only for demonstration, so that you can see how the Magic Wand works. After you've filled in one area tick the Use All Layers option in the options bar; you'll now be able to make Magic Wand selections based on the black lines without leaving the 'colour fills' layer.

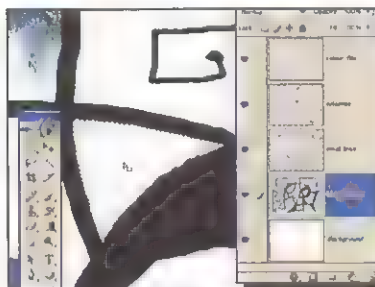


Grow below

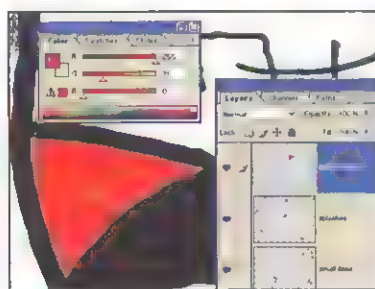
The Magic Wand selections should butt up against the edges of the black lines, but may leave a slight 'halo' along the edge. For a neater finish, use the Grow command in the Magic Wand contextual menu (see Top Tips, page 63) before filling the selection with colour. Then simply move the layer down in the Layers palette below the 'black lines' layer, or change the layer transparency blending mode to Multiply.



- 1 Create a new layer and name it 'colour fills'. As with the 'splashes', you'll put all your colours together in the same layer. If you want to keep the reds separate from the yellows and blues, feel free to add more layers for each colour you paint with.



- 2 Click on the 'black lines' layer in the Layers palette. Switch from the Brush Tool to the Magic Wand Tool. Click once inside a white area that's totally enclosed by intersecting black lines. This will select that area with a marquee. For tips on setting up the Magic Wand for this step, see page 63.



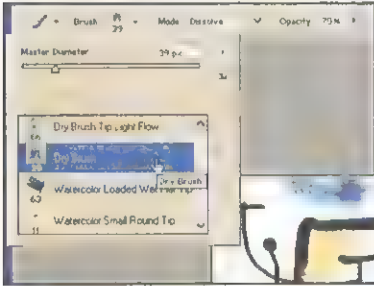
- 3 In the Layers palette, click on the 'colour fills' layer. The marquee remains active, but now you've re-targeted it to this top layer. Open the Color palette, and set the foreground colour to a rich red. Fill the selection with the red by using the Edit > Fill command, or by typing [Alt]+[Backspace] (on the Mac, [Option]+[Backspace]).



- 4 Repeat this process to fill more areas with red (but note the Top Tip on this page). Then fill some other areas with blue, and finally fill a few more with yellow. Your artwork is suddenly looking remarkably like a real Miró.

Add the background

Apply a finishing touch by colouring in the background with a smudgy green wash



Switch back to the Brush Tool, and go to the Brush Preset picker (or you can go back to the Brushes palette if you wish). Scroll through the presets and locate 'Dry Brush'. Select this brush, and increase its size from the default 39 pixels. You want a fairly big brush, say around 200 pixels. In the options bar, set the Opacity to 70%, and the Transparency Mode to Dissolve.



Open the Color palette and mix a flat green. The precise colour isn't important, but avoid glowing, luminous greens. Click on the Background layer in the Layers palette, and paint with this smudgy brush on to the white canvas. Concentrate on the central area, allowing the edges of the canvas to be covered more lightly.



Dissolve mode

The Dissolve transparency blending mode is a feature of Photoshop 7.0 and later. Although it can look pretty terrible when applied to layers in a photographic image, it's a great way of adding more texture to a brushstroke. If you're using an earlier version of Photoshop, you can always apply a Noise filter to the layer at the end (see page 19), or just leave the Background layer white.



More smudges

For an even more authentic look, your artwork might benefit from some extra smudges. Add a new layer, and create some more smudges as explained on page 67. You can then re-order the layers to see how the various smudges look above or below the 'black lines', 'small lines' and 'colour fills' layers.

O'KEEFFE: A CLOSE-UP LOOK AT ABSTRACT

Georgia O'Keeffe experimented with a variety of styles, and is associated with the imitative realist movement. She's best-known for her photographic-style close-up flower paintings

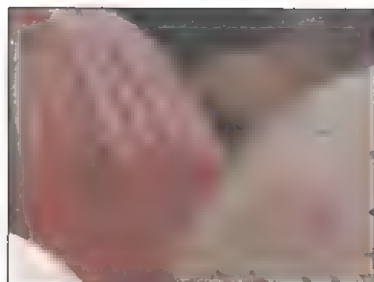
Born in Wisconsin, USA in 1887, Georgia O'Keeffe was 12 when she made the decision to become a painter. She subsequently studied in Chicago and New York, learning to paint in watercolours, pastels and oils. By 1908, at the age of 20, she was working with the American Impressionist painter William Merritt Chase, and had won the Chase Still Life Scholarship.

Modernist influences

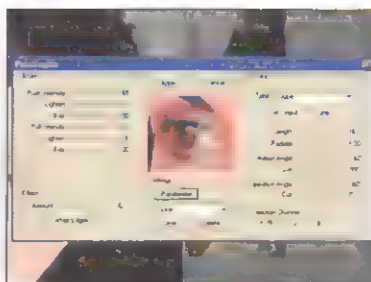
For the next few years O'Keeffe earned a living as a commercial artist in Chicago, often in the field of advertising. During this time she was exposed to an 'anti-academic'

system of art education, built on concepts such as 'visual music'. She taught the system at colleges in the southern states before returning to New York in 1914. She worked briefly at Columbia University, and was attracted to European modernist works such as those by Picasso and Braque. This experience led O'Keeffe to explore abstract expressionist paintings in her own style, beginning with a number of large works in charcoal during 1915. The geometric but organic shapes they contained was a hint at her future direction.

These paintings attracted the attention of the New York modern art gallery owner Alfred Stieglitz,



Page 72 Get a feel for the style that makes an O'Keeffe flower distinct



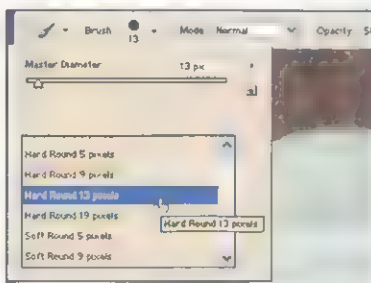
Page 73 Learn how to work with the PaintEngine filters on your cover CD-ROM



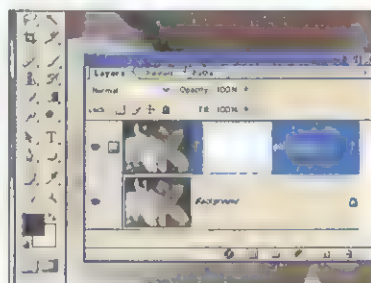
Page 76 Apply filter settings to blur a photo and give it a painterly look



Page 77 Paint with the Brush Tool, picking up colours interactively



Page 78 Switch between hard and soft brushes for clean and smeared strokes



Page 79 Retrieve detail from the original photo with the help of masks

who exhibited the works in 1916 and organised a one-woman show for O'Keeffe the following year. She moved to New York full-time in 1918, and married Stieglitz in 1924.

Photographic awakening

Stieglitz's practical interest in photography inspired O'Keeffe to investigate the aesthetics of the process. She made use of various photographic techniques for abstraction and expression, such as extreme cropping, telephoto shots and even lens errors such as flare. This in turn allowed her to apply a similar approach to her art. Her first close-up flower painting was

completed in 1924, although photo-optical attributes are evident in many other works of the time, including her New York cityscapes.

Stieglitz exhibited his wife's work annually in New York right up to his death in 1946. In 1949, O'Keeffe relocated to a former Native American village near Santa Fe, New Mexico, which was to remain her home for the next 36 years. Here, during the 1950s and 1960s, she continued to produce the kind of paintings for which she's most famous; but as her eyesight failed in the 1970s, she switched from painting to pottery. O'Keeffe died in 1986, at the age of 98.

O'Keeffe project: getting started

The trick to this project is to use your eyes like a photographer but think like an abstract painter



O'Keeffe on the web

If you can put up with all the ads for art posters, the Georgia O'Keeffe Online Gallery (www.happyshadows.com/okeeffe/) is the most complete site on the web for browsing her work. The O'Keeffe Museum in Santa Fe has reproduced a number of works online at www.okeeffemuseum.org. A brief biography with sample images is available at this fan website: <http://ellensplace.net/okeeffe1.html>.



Less detail

Use some of the web links above to analyse O'Keeffe's flowers more closely; at first, they appear to be meticulous renditions of real plants. But all of O'Keeffe's effort applying light and shadow effects is directed at defining the shapes. Beyond this, there's very little actual detail in the pictures. So concentrate on form, and sacrifice detail.

This project will show you how to turn a digital photo of some flower heads into something similar to an O'Keeffe painting. As you work through the steps, particularly those involving overpainting the photo, keep in mind that the artist herself applied paint carefully and sparingly in thin layers. Scribbles and slap-dash brushstrokes don't make an O'Keeffe. Also be aware that the filter and brush effects you apply can only be appreciated properly at full size on-screen, or in a printout, whereas a shrunken



Although O'Keeffe's flower paintings can seem photo-realistic if viewed small, they are in fact painterly to the extent of being almost surreal

version of the image (such as the small screenshots in this book) will tend to look like the original photo.

TOOLS YOU'LL USE

PAINTENGINE is a plug-in filter which applies textural effects to any image. The interface is a little complicated, but we'll show you which settings to use.

THE BRUSH TOOL is indispensable if you want to reproduce the real-media look of an O'Keeffe painting. The good news is that you'll be painting directly over a digital photo, so no artistic skill is required.

BRUSH COLOURS will be sampled from the photo as you paint. There are several ways of doing this, but you'll use the simplest: switching between the Brush and Eyedropper tools with a keyboard shortcut.

THE SMUDGE TOOL helps you to merge adjacent coloured areas, while actually enhancing the painted look of the image.

LAYER MASKS enable you to paint through a layer to reveal other layers behind, but without erasing any of the image.

Master the PaintEngine filter

This free plug-in filter applies artistic textures to any image, and is fully customisable

Those of you running Photoshop under Windows can take advantage of a free filter plug-in called PaintEngine. It applies a brush-textured, real-media effect to images or layers by distorting pixels in response to your settings across a wide range of options and sliders. You can then save your complex settings for re-use on other artwork. Because PaintEngine is designed to work with any program that supports Photoshop plug-ins, it can be also run from within Paint Shop Pro. If you're using a Mac, don't think

we're treating you as second-class citizens; there's simply no freeware available that's equivalent to PaintEngine for Photoshop running on a Mac. In the project which follows, though, you'll find alternative Mac instructions that involve using one of Photoshop's own powerful Artistic filters instead. The results will be equally as good for the effect you want to achieve, and certainly easier to apply; you'll just miss out on having a fantastically complicated new filter toy to play with afterwards.



PaintEngine

You'll find a copy of PaintEngine on your cover CD-ROM. Installation is simple; just copy the plug-in file 'Pe.8bf' to the Plug-ins folder in your Photoshop folder. The next time you run Photoshop, the Filter menu will contain a submenu called Fantastic Machines, from which you can run PaintEngine. If you misplace the CD, the filter can be downloaded from www.fantasticmachines.com.

PAINT TEXTURE LABORATORY

PaintEngine has no presets – you need to do all the hard work

When you run PaintEngine, it opens a wide dialog window full of sliders, buttons and toggles. On the left-hand side, you control the nature of the virtual brush applied to your image. On the right-hand side, you adjust the attributes of the strokes made by that brush, such as length and angle. A simple Effect control at the bottom-left increases or decreases the power of the filter on a sliding scale between 0 and 5. Further controls allow you to modify the effect according to stroke shape and image information in each colour channel. If all this seems a bit much, just keep clicking the Randomize button until you see an effect you like in the preview pane.



The interface is quite heavy going, offering what appear to be limitless permutations for image adjustment

Masking layers in Photoshop

Paint through layers to reveal other layers beneath, without erasing original image data



Quick Masks

A Quick Mask in Photoshop is a temporary selected area of an image (or layer) rather than a proper greyscale alpha channel. That is, the Marquee, Lasso and Magic Wand tools each create selected areas; so too does a Quick Mask, except you use the Brush Tool to 'paint' the selection. This project doesn't use Quick Masks.

To finish off this project, you'll use a mask to paint transparent holes through one layer in your image in order to reveal another layer behind it. You could, of course, use the Eraser Tool to do this, but the problem with using the eraser method is that any mistakes would be irreversible (except by using the Undo command).

A mask determines which pixels are visible and which are hidden, but leaves the original pixels untouched. This way, you can paint the transparent holes back in and try

again, which would not be possible with the Eraser. You can think of a mask as an 8-bit greyscale overlay associated with a layer. You paint on it in black and white only; solid black areas are completely transparent, solid white areas are completely opaque, while the greys represent all the levels of partial transparency in between. When a layer has a mask applied to it you can edit the layer or its mask separately, so you need to keep an eye open to make sure that you have the correct thumbnail active in the Layers palette.

CREATE AND USE A MASK

Get to grips with Photoshop's second-most-useful feature

To add a simple mask to a layer, just click on the Add a mask button at the bottom of the Layers palette. The mask is represented in the palette as a white thumbnail; the white areas mean that nothing is masked-out yet. To start masking, add black to areas of the image. Every black or grey pixel in the mask is treated as being transparent in its respective position in the layer. You can use any of Photoshop's brush or filled selection tools to add black. If you make a mistake, you can paint out the mask again by switching the brush or fill to white. This is the technique's strength: you edit the mask, while the layer itself remains untouched.



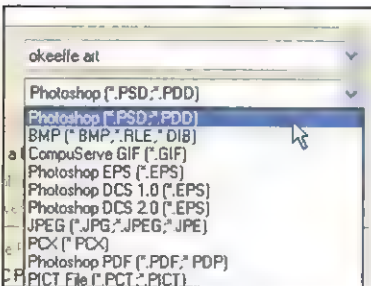
When a mask is added to a layer, thumbnails for the image and its mask are displayed in the Layers palette

Open and duplicate layers

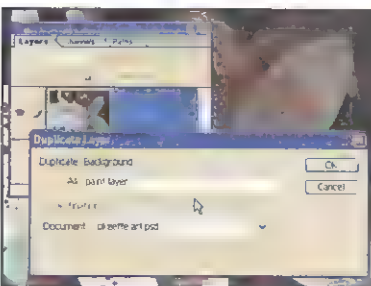
Start by opening an image, and duplicating the Background layer so it can be edited separately



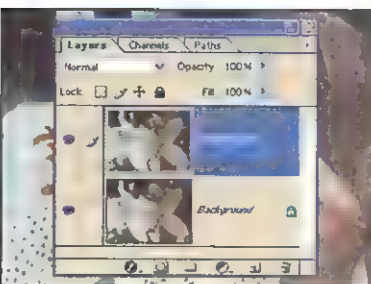
Open a digital image showing some flower heads. Close-up shots are best, as this is how O'Keeffe approached her flower representations. The image should contain a reasonable variance of highlight and shadow, avoiding extremes and spectral highlights (such as glistening water droplets). Remember too that O'Keeffe liked to look into the flower head, not just across it from the side.



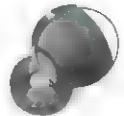
Make sure that you don't inadvertently save your edits back to the original digital image, otherwise you won't be able to start again if you make a mistake. Go to File > Save As, change the file name to something like 'okeeffe art', and change the file format from JPEG (or whatever it is) to Photoshop format. Save the file.



Open the Layers palette from the Window menu; only the single Background layer should be displayed. From the palette menu, choose the Duplicate Layer command. In the Duplicate Layer dialog window that appears, change the layer name to 'paint layer', leave the Destination as the current document, and click OK.



You now have a Photoshop format document which contains two identical layers. The locked Background layer at the bottom is actually the original image, while 'paint layer' above it is an editable duplicate. The rest of this project concentrates on this duplicated layer, so that the original is left untouched until the final flourish at the end.



Flowers image

The photo of flowers employed in this project is on your cover CD-ROM, under the name 'flowers.jpg'. It was captured with a digital camera and, you'll notice, is actually a shot of some fake ornamental flowers. Feel free to photograph or scan your own photos of flowers to create a unique artwork.



Duplicate layer

A quick way of duplicating a layer in Photoshop without having to use the Layers palette menu is to drag and drop the layer on to the 'Create a new layer' button at the bottom of the palette. Doing so creates a copy with the default name 'Layer 0 copy'. To duplicate the layer and call up the Duplicate Layer dialog window at the same time, hold down the [Alt] key (on the Mac, the [Option] key) as you drag and drop the layer.

Making the paint texture

Apply an all-over texture to the top layer, to give it the look and feel of a painted canvas



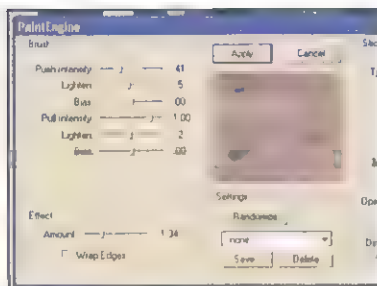
Mac users

Those of you using a Mac should do the following as an alternative to running PaintEngine. Go to Filter > Artistic > Paint Daubs. Set Brush Size to 15, Sharpness to 7 and Brush Type to Simple. This filter has the additional benefit of introducing some of O'Keeffe's surreal smoothness to the edges of the petals.



Blurred detail

You may notice that a lot of detail gets blurred away when you apply texture filters. The image we're using in this project, for example, begins to lose its black dots. Don't worry about this: you'll have the opportunity of painting detail back into the image at the end.



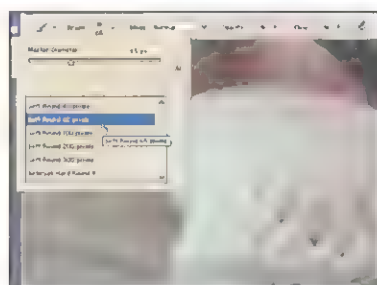
Ensure that 'paint layer' is active in the Layers palette. Go to Filter > Fantastic Machines > PaintEngine (see page 73 for details on installing this plug-in). On the left-hand side of the dialog window, set Push Intensity to around 0.4, Pull Intensity to 1.00, and the Effect slider to about 1.3. The other sliders on this side can be left at 0 or thereabouts. The Wrap Edges option should be unticked.



On the right-hand side of the PaintEngine dialog window, choose Intensity 1 from the Type pop-up. Set the Length slider to around 20, Radiate to around 0.6, Operation Angle to 1 and Curl to -90. The other sliders can be left at 0. Choose R for the Direction Channel, and leave the Input and Line options unticked.



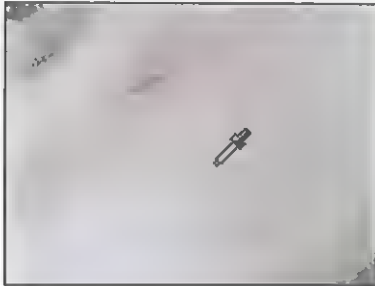
When you click Apply, PaintEngine filters the layer to produce a textured result. Don't be concerned if the texture looks too strong. In fact, you may wish to Undo the filter and try again, this time increasing the effect by dragging the Effect slider further to the right. Remember, the final result won't look painted if you tread too lightly when applying this initial texture.



Switch to the Brush Tool in the Tools palette. Click on the Brush Preset picker in the options bar and choose the preset labelled 'Soft Round 65 pixels'. Also reduce the Opacity and Flow settings in the options bar to 50%. These settings produce a soft-edged, plain brush which is partly transparent.

Paint over the petals

Now you'll bravely paint over the textured photo image, using colours sampled from it



With the Brush Tool still active, hold down the [Alt] key (on the Mac, the [Option] key). This toggles the current tool to the Eyedropper. Click somewhere on one of the flower petals. Notice how this picks up the image pixel colour from that point, and assigns it to the foreground colour in the Tools palette.

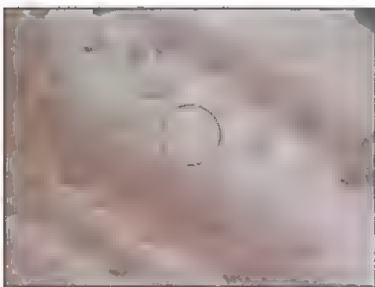


Tool switching

Holding down [Alt] (PC) or [Option] (Mac) to toggle between the Brush and Eyedropper tools is convenient, but doesn't enable you to take full advantage of the Eyedropper's features. So remember that you can switch between the tools by typing their keyboard shortcuts; [B] for Brush and [I] for Eyedropper. This lets you use the right-click (on the Mac, [Control]-click) contextual menu for the sampling options.



Release the [Alt] or [Option] key to return to the Brush Tool. Ensuring that you still have the 'paint layer' selected in the Layers palette, click and drag with the brush along the same area on the petal. This has the effect of smoothing out the detail, producing a finer finish akin to O'Keeffe's own work.

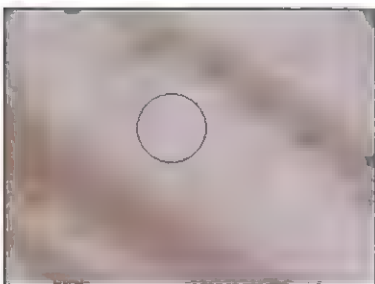


Repeat this sequence all over the flowers. As the colours and tones change from one area to the next, keep toggling to the Eyedropper Tool to pick up the new colours and tones from beneath before painting over the top. Don't worry if your painted colours fail to match the original photo.



Short strokes

We've mentioned this before, but keep in mind that single, short brush strokes are better than continuous, snaking strokes. As well as enhancing the painted effect, single brush strokes are easy to Undo if you make a mistake. If your last stroke snaked all over the place and you subsequently had to Undo it, you could end up losing a lot of work.



Inevitably this action will overpaint parts of the flower which might seem important. The dots on the petals here, for example, are being covered up. But remember that you're trying to produce painterly artwork, and arguably a surreal one at that, and not a faithful reproduction of the photo with which you started the project.

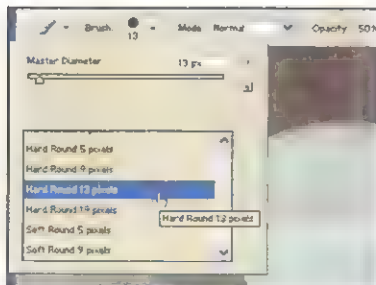
Smudge the colours

Clean up the petal edges with a harder brush, and blend away errors with the Smudge Tool



Contextual brushes

When using the Brush Tool, right-click (on a Mac, [Control]-click) anywhere in your image. This invokes the Brush Preset picker as a context pop-up at that position, enabling you to change the brush preset and brush size, as well as access the Brushes palette menu.



When you've finished painting over the image, return to the Brush Preset picker in the options bar. This time, choose the preset 'Hard Round 13 pixels', leaving Opacity and Flow at 50% as before. Any strokes you apply now will have a clean edge, rather than a soft, airbrush-like one.

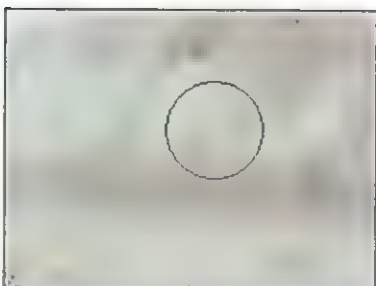


Use this brush for tidying up edges in the image. Concentrate on the outer edges of each petal, and the various curls and overlaps you can find. The texture filters and the nature of the original image will have left these areas a bit fuzzy, so now's your opportunity to clean them up.

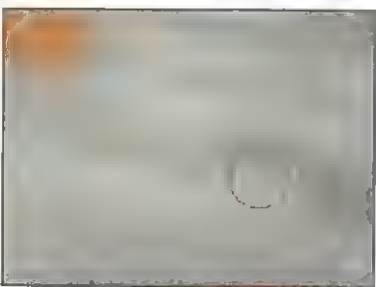


Variable brush size

As with all projects in this book that require you to work with the Brush Tool, feel free to vary the brush size. Some areas will benefit from a large brush, while others demand a smaller diameter. Use the Brush Preset picker, Brushes palette or the '[' and ']' keyboard shortcuts to change the size, and do so often.



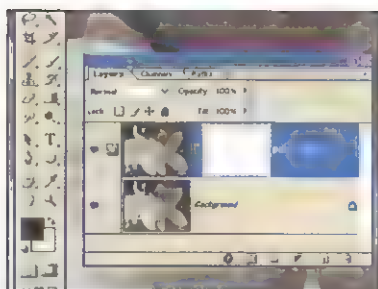
Zooming in to your image, you may find that some areas look out of place because they still contain too much detail, or suffer from edges which are perhaps too clean. Soften them by applying the Blur Tool over the top. Be selective when using this tool, however, restricting its application to a few areas which absolutely need it.



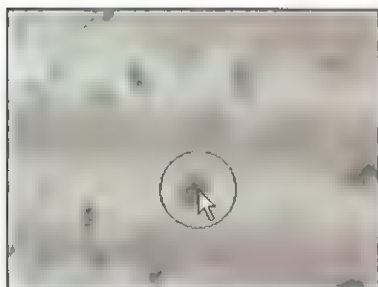
Better than the Blur Tool is the Smudge Tool. This can fix problems such as unwanted effects caused by differently coloured adjacent brushstrokes. In fact, smudging can actually enhance the painted look of your work. Just be warned that the Smudge Tool can be one of Photoshop's slowest tools, so allow it time to catch up with your strokes.

Finishing touches

Add a layer mask to your painted layer to retrieve lost detail from the Background layer



With the 'paint layer' still selected in the Layers palette, click on the Add a mask button at the bottom of the palette. You'll see that a blank, white-filled mask thumbnail appears next to the layer thumbnail, selected and ready for editing. Note too that in the Tools palette the foreground colour has automatically been set to solid black.



Using the Brush Tool, click on the image wherever you overpainted a black dot or other detail that you want to bring back. The black brush on the mask causes the layer to become transparent in those areas, allowing the original image to show through. Don't drag areas, and don't try to retrieve all the detail – just some of it.



Optional detail

These final steps are optional. There's absolutely no need to retrieve the black dots from the original digital photo – it's down to your personal preference for how the flowers should look. The artwork will look no less effective with the dots left completely smeared away.



Last-minute crop

O'Keeffe's flowers are closely cropped, often to force you to look at the flower heads in a slightly different way from normal. You can see here that we've re-cropped the image further after the painting work is finished. This adds directness to the image, so adding interest, and helps it look more akin to O'Keeffe's style.

Chapter 8

RILEY: THE IDEA BEHIND THE ILLUSION

Intrigued by the optical effects produced by pointillism and colour field painting, Bridget Riley developed non-representational methods for creating pronounced visual 'bleeps'

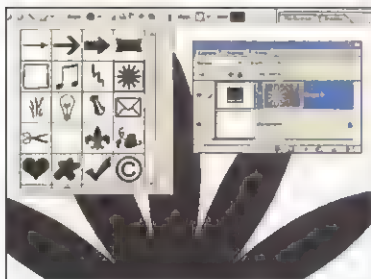
Born in 1931, Bridget Riley completed conventional art studies before turning to the abstract paintings for which she's best known. She studied at Goldsmith's College in London during the early 1950s, followed by three years at the Royal College of Art. At the end of the decade Riley took a job at an advertising agency, while developing her own painting style.

Initially drawn into pointillism, she experimented with colour field painting. By the beginning of the 1960s, however, her style had changed dramatically. Riley had become intrigued by the odd optical effects produced between adjacent

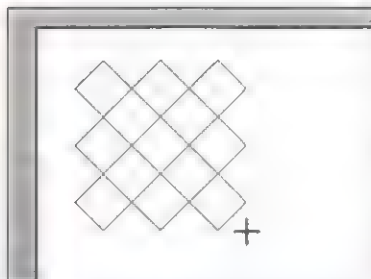
colour areas using those earlier techniques, and concentrated on reproducing those visual 'bleeps', as she called them. For example, her approach to painting a hot summer landscape was to paint a swirling impression of the heat, rather than any details of the landscape itself.

Geometric shapes

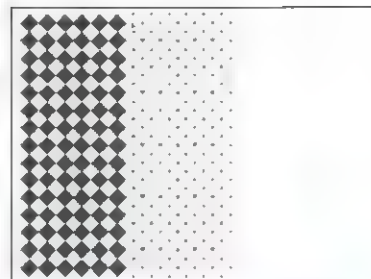
Through the first half of the 1960s Riley developed more effective methods of producing the 'bleeps', in particular employing regular geometric shapes in distorted patterns. Her paintings of this period sometimes looked like entertaining optical illusions, but were designed



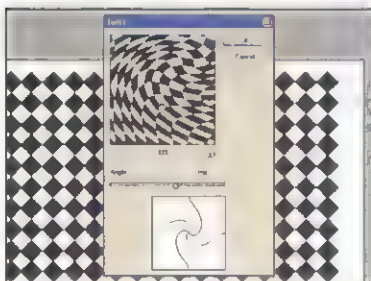
Page 83 Select custom shapes to add to your artwork in Photoshop vector layers



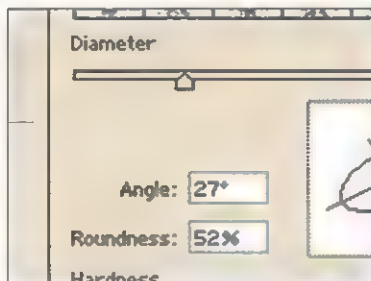
Page 84 Draw with your chosen shapes while constraining their aspect ratio



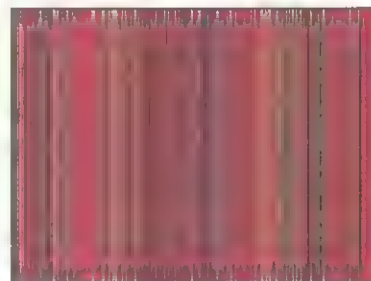
Page 85 Copy and paste the shapes to build up the design to cover your canvas



Page 86 Apply a distortion filter to accentuate the 'bleep' optical effect



Page 87 Customise the appearance of any brush by adjusting its tip settings



Page 89 Mimic the style of a Riley painting with one sweep of a brush

to represent motion with feeling, labelled with titles such as *Current*, and *Blaze*. Most of Riley's works of this period were painted entirely in black and white, creating a harsh, almost sterile effect. While a lot of abstract art remains subtle to the point of being arcane, Riley's crisp two-tone checks and spirals are very much more direct and in-your-face.

The colour of Egypt

During the late 1960s Riley softened her blacks into greys, and introduced colour to her work. She began with just two or three hues in addition to (or instead of) black and white. By the early 1970s, her use of colour

had become almost psychedelic, yet her work still retained strict geometric shapes and lines.

Some of Riley's most famous works were painted in the early 1980s, and consisted of thin, vertical lines in rainbow colours. These appeared after she visited Egypt, and some of the paintings were named after ancient Egyptian gods such as Ra and Ka. This indicates that Riley never intended to be wholly abstract, and wanted to suggest the spirit of a country, and possibly the colours of its landscape. This confirms that she used her art as a window on the world, not merely as a collection of optical illusions for amusement.

Riley project: getting started

Riley's art cries out for a vector illustration program – but Photoshop might surprise you



Riley on the web

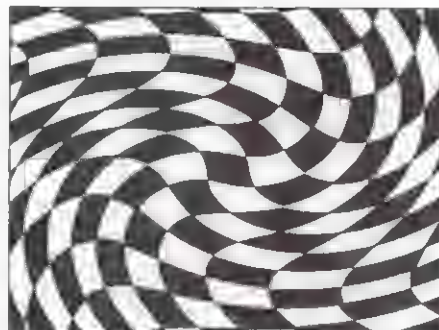
Riley's most famous works can be viewed at various sites online, but one of her fans has collected them all on to a single web page, at http://nadav.harel.org.il/Bridget_Riley/. Listen to Riley being interviewed by BBC Radio in 1988 at www.bbc.co.uk/bbcfour/audio/interviews/profilepages/rileyb1.shtml. The Art Cyclopaedia has a page of links to Riley-related sites at www.artcyclopedia.com/artists/riley_bridget.html.



Size matters

If your only exposure to Riley's art is through reproductions, then the sheer size of the originals might surprise you. The black-and-white series were often around a metre square, while the curtain-like vertical stripes in our second Riley project are supposed to mimic originals that are two-and-a-half metres wide. Trying to reproduce Riley's style on an A4 printout rather deadens the impact. Consider tiling the picture on to several pages, if your print driver supports this facility.

While Roy Lichtenstein (see page 90) was the doyen of the movement known as Pop Art, Riley's art has been referred to as Op Art; that is, many of her works take advantage of optical tricks, often to produce the illusion of movement. However, not every example from Riley's back catalogue is an optical trick; just as many are simple patterns of shape and colour. In this chapter, you'll have a go at creating examples of both. Also bear in mind that Riley's art is imbued with meaning, while what you'll create



If Riley's art was like geometry with a twist, this project takes the style quite literally, by twisting a chess board effect on its central axis

will probably be rather haphazard; but then, all you're after is a feel for the style of the art, not the content.

TOOLS YOU'LL USE

VECTOR SHAPES are essential to the first project. You don't even need to create the special shape required, because the basic check matrix is already available within Photoshop.

VECTOR LAYERS contain all the special shapes that you add to an image. They're maintained as editable vectors right up to the last minute.

FILTER EFFECTS are already familiar to you. This time you'll employ one of the standard Distort filters to give the check pattern a twist.

BRUSH TIPS can be customised for shape, roundness, angle, hardness and spacing using one small section of the Brushes palette. You'll adjust these attributes to create a massive vertical brush.

HUE JITTER SETTINGS in the Brushes palette cause the vertical brush to produce a row of multicoloured vertical lines. You'll learn how to adjust the brush to create the right variety of colours.

Custom shape basics

Draw clip-art style shapes in Photoshop, and manipulate them to get the effect you want

When you click and hold down the mouse button with the cursor hovered over the Rectangle Tool in the Tools palette, several other shape tools appear in the flyout menu. The amoeba-like shape at the bottom is the Custom Shape Tool, which enables you to draw with complex vector shape presets. When it's selected in the Tools palette, a Shape pop-up appears in the options bar. Click on it to view the custom vector shapes that are currently available to you. The list can be viewed with or

without shapes names, and with large or small thumbnails; you can change your viewing preferences using the palette menu in the pop-up window. Click on a shape to select it, then click and drag in your document window to add it to your image. Each time you add a shape to the image, a new layer is generated for it. If you hold down the [Shift] key, however, each subsequent shape is added to the same layer. Click on the colour rectangle in the options bar to change the colour fill for the shape using the Color Picker.



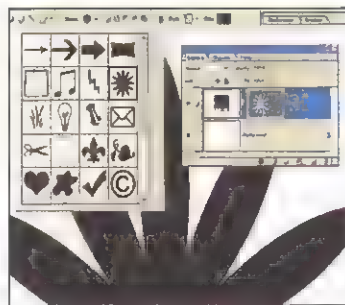
Your own shapes

Creating your own custom shapes is easy. Just create a vector shape using any method you like, whether by combining existing shapes or drawing a completely new shape with the Pen tools. With the shape selected, right-click (on the Mac, [Control]+click) to call up Photoshop's contextual menu, and choose the Define Custom Shape command. Give it a name, click OK, and it's added to your current list.

WORKING WITH VECTOR LAYERS

Any number of shapes can be drawn and edited in unique layers

Photoshop keeps vector shapes separate from the rest of your image by keeping them in their own layer, or several layers if you want. These are actually just colour fill layers, with the vector shape acting as a mask, so that the colour appears to fill the interior of the shapes: this gives you the freedom to change things later. Shapes can be moved and edited using the Path Selection Tool and Direct Path Selection Tool. The fill colour can be changed simply by double-clicking on the colour swatch in the Layers palette and using the Color Picker. New shapes can be added to the same layer or new layers, as required, and they can be merged and intersected.



As soon as you add a shape to a Photoshop document, a special vector layer is generated to contain it

Add your first shape

Begin the first of our Riley projects by choosing a custom shape, and adding it to your artwork



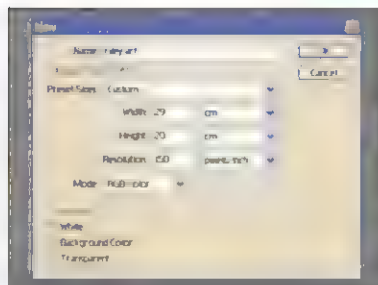
Switching tools

Although the Custom Shape Tool is at the very bottom of the Shape tools flyout in the Tools palette, it's easily activated using keyboard shortcuts. Pressing [U] activates to the Rectangle Tool, but if you press [Shift]+[U] Photoshop toggles between each of the shape tools in turn; hit these keys until the Custom Shape Tool is activated.

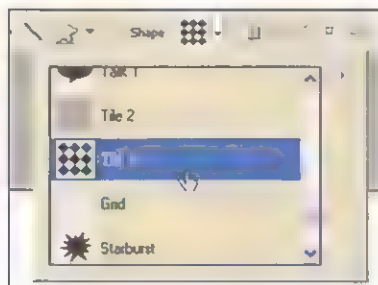


Direct selection

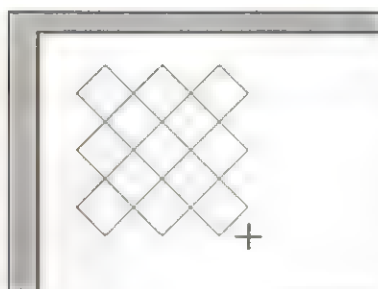
Make sure you use the Path Selection Tool (the black arrow) for selecting and moving the shapes. If you inadvertently use the Direct Path Selection Tool (the white arrow), you'll end up pulling away one vector edge of the shape, rather than moving the whole thing. If you have the wrong tool active, type [Shift]+[A].



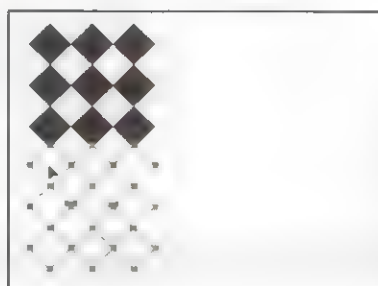
Go to File > New, and in the new document window give the image a name (such as 'riley art'). Let's try to squeeze it on to an A4 sheet; type in 29cm for the width and 20cm for the height. Set Resolution to 150pixels/inch. Mode should be set to RGB Color and the Contents set to White. Click OK.



Switch to the Custom Shape Tool. Click on the Shape pop-up in the options bar and scroll down until you locate the diamond check grid entitled 'Tile 4'. If it's not there, run the Reset Shapes command under the palette menu, which replaces the current set of shapes with Photoshop's default set. Make sure the foreground colour is black.



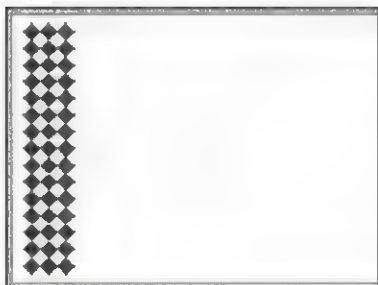
Go to the top left-hand corner of your canvas. Click somewhere near the corner (but not on the corner itself) and drag diagonally downwards towards the right. As you do this, hold down the [Shift] key to constrain the shape to its original aspect ratio. Don't drag the mouse too far; only about one-fifth of the canvas height, then let go.



Switch to the Path Selection Tool. Click once on the pattern of nine black diamonds you just created. Copy it to the clipboard using the Edit > Copy command, and immediately apply the Edit > Paste command. Click on the shape and drag downwards, holding down the [Shift] key to keep it aligned. When the outline copy shape reaches the edge of the original shape, let go.

Complete the check pattern

Continue to copy and paste the custom shape to fill the canvas with a chessboard-style effect



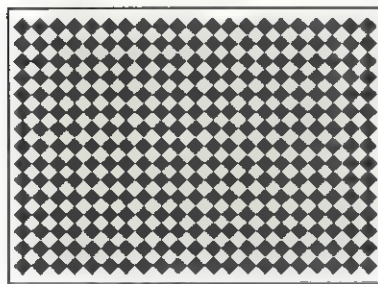
1 Repeat the previous steps a few times until you have what appears to be a column of the black diamond shapes. Depending on the size of your first shape, you may have four or five sets of the shape lined up to make that column, as shown here. If you've done this correctly, all the shapes are sitting in just one transparent mask layer, with the white Background layer behind it.



2 Using the Path Selection Tool again, click and drag a marquee area over all the shapes in that column. This selects them as one group. Copy them using Edit > Copy, and paste them using Edit > Paste. Then drag the pasted copies over to the right, holding down the [Shift] key to keep them horizontal. Let go when the copied shapes reach the edge of the original column of shapes, as shown.



3 Repeat the last step to add more shapes to the right. To save time, reselect the two columns of black diamond shapes by dragging over them with the Path Selection tool, then copy and paste them. Drag these over to the right until they line up at the edge as before.



4 Repeat once or twice more until the entire canvas is covered in the diamond shapes. Remember that each set of nine black diamonds is a separate shape, and only those that have been selected will be copied to or pasted from the clipboard. The whole pattern should now be sitting in its own layer.



Mind the gaps

You don't need to worry if you don't line up each group of black diamonds with absolute precision, but if this matters to you, go to View > Rulers and drag a few snap-to rulers on to your artwork at the appropriate points.

On the other hand, it's important to avoid obvious white gaps between each group, as these will appear more obvious still after you apply the distortion filter at the end of the project.



Copy and paste

You can of course copy and paste selections in Photoshop using the same keyboard commands that you use in other programs.

To copy, type [Ctrl]+[C] (on the Mac, type [Command]+[C]). To paste, type [Ctrl]+[V] (on the Mac, [Command]+[V]). To cut – which isn't a command we're using here by the way – type [Ctrl]+[X] (on the Mac, [Command]+[X]).

Twirl filter finish

Add a twist to your chess board effect by applying one of Photoshop's distortion filters



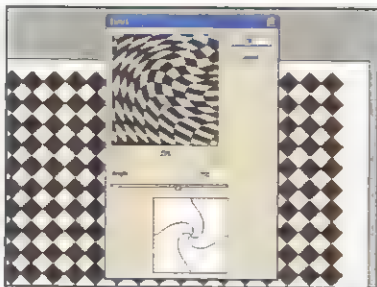
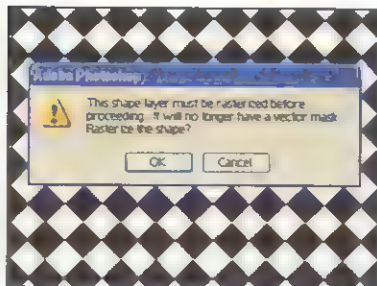
Before and after

When a Photoshop filter dialog window presents a preview window, as with the Twirl filter here, click on it and hold down the mouse button. The preview toggles to show the original unfiltered artwork, so as well as being able to scroll around the preview and change its zoom value, you can obtain a quick 'before and after' impression inside the same window.



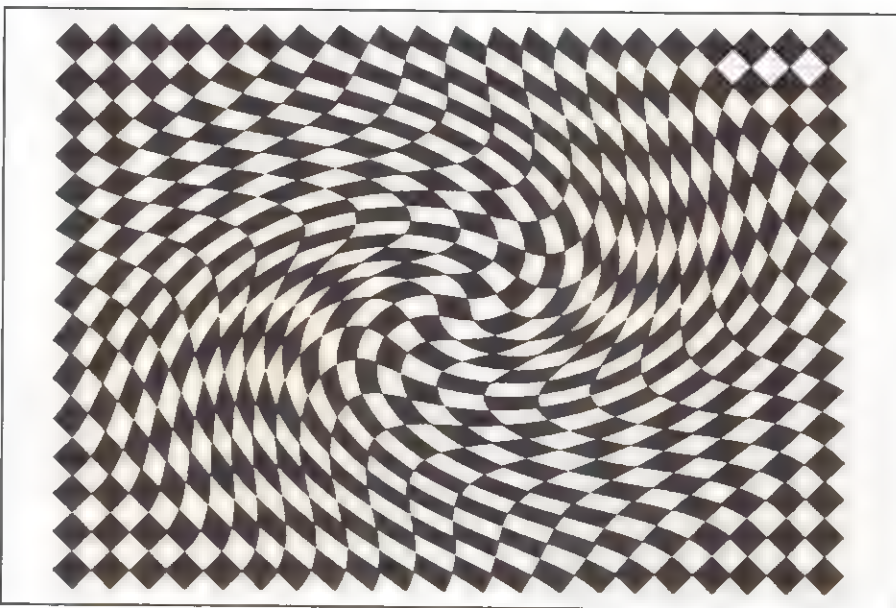
Rasterised shape layer

When Photoshop 'rasterises' the shape layer, it converts the shape outlines and their colour fill (in this case, black) to raw pixels. It has to do this because the Twirl filter only works on raster layers, not vector shapes. Once rasterised, the shapes can no longer be edited or moved around as such; instead they act like any other transparent layer.



Although there are only two layers in your document, make sure that the shape layer containing the chess board design is selected. Go to Filter > Distort > Twirl. Before the filter window opens you'll see a warning message stating that the layer will be rasterised, and that the vector mask will be lost. Click OK.

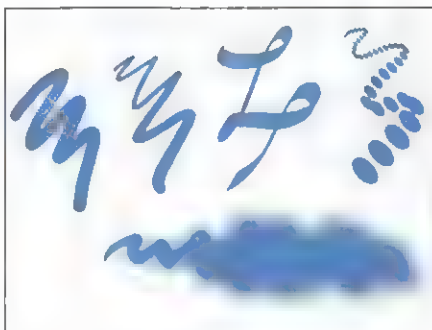
In the Twirl dialog window drag on the Angle slider until it reaches 150. You can, of course, simply enter the number 150 in the numeric field instead. As long as your pattern is situated roughly in the centre of your canvas this will produce a visually striking central twist. Click OK to accept the filter, and your project is complete.



Adjusting brush tip settings

For the second Riley project you need to create a custom brush with an unusual tip shape

You've worked with brush presets and adjusted many of their settings in earlier projects; now, you'll take control of the brush tip shape itself. The whole of the second Riley project is basically one big brush tip cheat, so it's worth getting to grips with the settings. To access the controls, open the Brushes palette and click on Brush Tip Shape in the left-hand panel (just under Brush Presets). This keeps the preset previews visible in a smaller box, while revealing a new set of controls specifically for adjusting the shape,



All these strokes were produced from exactly the same brush preset; only the tip shape settings have been changed for each

angle and hardness of the strokes. For the project here, you'll squeeze the brush tip completely flat.



Save your brush

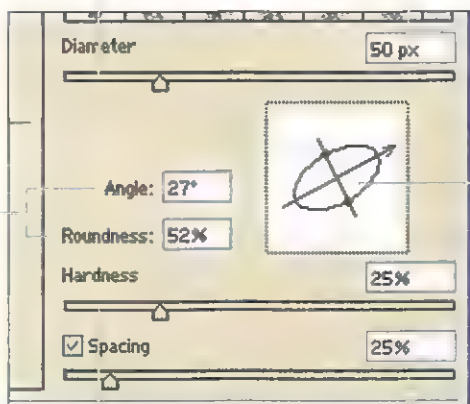
Don't forget that customised brush settings only exist until you adjust the settings again. To preserve your settings, use the New Brush command under the Brushes palette menu. Again, your new named brush is only temporarily maintained in the palette until you use the Save Brushes command, which copies all the current brushes to a file on your hard disk.

A QUICK GUIDE TO BRUSH TIP SHAPE

Drag on the Diameter slider to increase or decrease the overall size of the brush tip, measured in pixels (px).

The Angle (measured in degrees) and Roundness (measured in percentage steps) determine the actual brush shape, typically for creating calligraphic strokes.

Adjusting the Hardness affects the quality of the stroke edge. A low percentage value softens the stroke airbrush-style, a high value makes it crisp.



Diameter, Hardness and Spacing can be set by entering numeric values in the associated fields if you need greater precision.

You can adjust the brush tip angle and roundness interactively by manipulating the arrow and width handles in this diagrammatic proxy.

The Spacing attribute enables you to break brushstrokes down into repeated tip imprints or blobs, rather than a continuous painterly smear.

Create a flat brush

In just a couple of steps, you'll convert a plain preset brush into an enormous flat knife



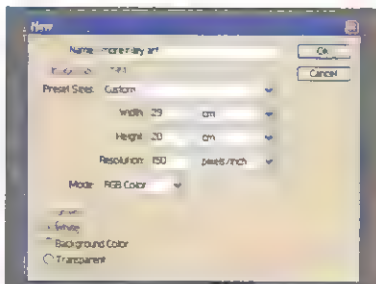
Coloured background

In this project, everything is painted on the Background layer. You can adjust the overall colour appearance by painting on to a transparent layer instead. This enables you to fill the Background layer with different colours, so affecting the painted colours above. Increasing the Spacing value will allow more of the Background layer to show through the brushstroke.

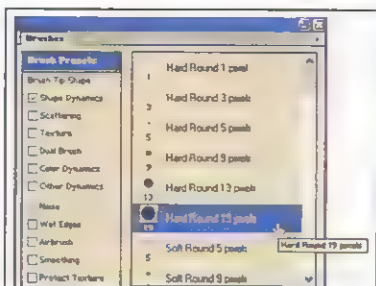


Brush size

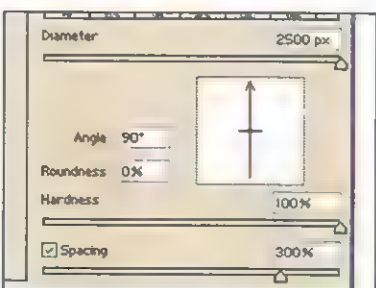
It isn't really necessary to set the Diameter value to its full 2500px, but you'll find that Photoshop doesn't actually create a perfectly flat brush, but one with a slightly thinner kink at the top and bottom. By making the brush tip so big, you can ensure that these thin ends don't end up on your canvas.



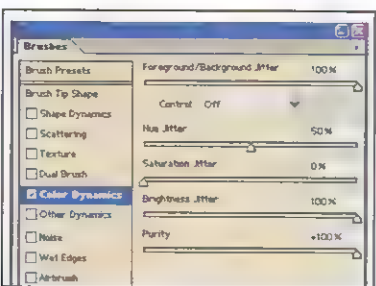
Go to File > New, and in the New document window give the image a name (such as 'riley art 2'). Use the same image size as last time: 29cm for the width and 20cm for the height. Set Resolution to 150 pixels/inch. The Mode should be RGB Color and the Contents set to White. Click OK.



Click on the Brush Tool in the Tools palette and open the Brushes palette from the Window menu. Click on Brush Presets at the top of the left-hand pane and scroll down to the brush entitled 'Hard Round 19 pixels'. Click on this brush to select it. If you can't find this brush, use the Reset Brushes command under the palette menu.



Still in the Brushes palette, click on Brush Tip Shape in the left-hand pane. Change the settings to the following: drag Diameter all the way to the right (2500px), set the Angle to 90 degrees, and reduce Roundness right down to 0%. Drag the Hardness slider to 100% and position the Spacing slider at about 300%.



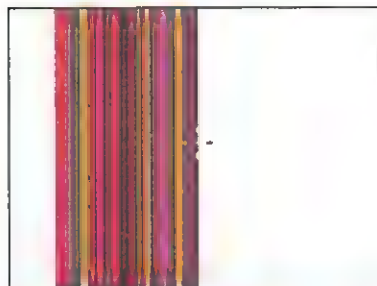
Click on Color Dynamics in the left-hand pane of the Brushes palette. Ensure that the settings here are as follows: increase Foreground/Background Jitter to 100% and switch the Control pop-up to Off. Set Hue Jitter to 50%, Saturation Jitter to 0% and the Brightness Jitter and Purity sliders to 100% and +100% respectively.

Complete the colour curtain

Assign your starting colours, and let the customised brush do all the work for you



1 Open the Color palette from the Window menu. Click on the edge of the foreground colour square to select it (don't click on the centre of the square, as this will open the Color Picker window). Choose HSB Sliders from the palette menu and find a midtone red; we used 0, 50 and 75 respectively. Set the background colour to solid black.



2 Click roughly at mid-height on your canvas, near the left-hand edge, and drag slowly towards the right. Magically, a series of vertical adjacent lines will appear in random colours. You can pass the stroke left and right to alter the colours. Finally, use the Crop Tool to set the boundaries of the artwork around the area you think looks most like a Riley masterpiece.



Hue jitter

Experiment with different settings to produce radically different results. Decreasing the Hue Jitter value in the Brush Tip Shape settings will constrain the colours to a narrower range. Putting different colours in the foreground and background will also affect how the Hue Jitter calculates the brushstroke colours.



Repeating lines

Closer examination of Riley's original artworks in this style reveal that she repeated certain colours at regular intervals. If you feel that your imitation stripes look too random, use the Marquee Tool to select a narrow vertical area of your canvas from top to bottom, copy it to the clipboard, then paste it back in a new location. Repeat a couple of times at regular intervals.

Chapter 9

LICHTENSTEIN: POP ART'S COMIC BOOK HERO

Roy Lichtenstein was one of the pioneers of the American Pop Art movement of the 1960s. His comic book-styled paintings are among modern art's most iconic images

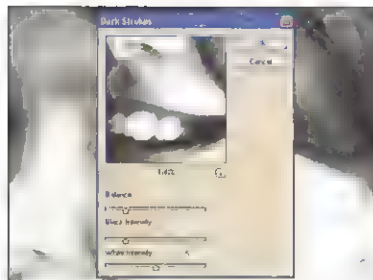
Despite later associations with the non-conformists and the rebelliousness of the 1960s, Roy Lichtenstein enjoyed a solid career in art, both as creator and teacher. Born in New York in 1923, he signed up for his first art course when he was 16. From 1940 to 1943, he furthered his studies at Ohio State University in Columbus, where he was influenced by the Fauvist American painter Hoyt Sherman.

A taste for irony

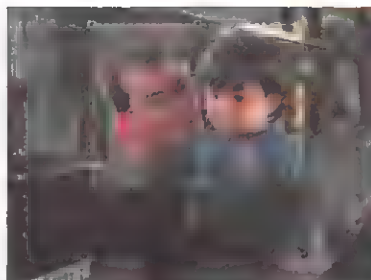
Lichtenstein was drafted into the US Army in 1943 and served in Europe. He went back to university upon his return in 1946, and gained his

Master of Fine Arts degree in 1949. His artwork at this time can now be read as deliberately ironic, featuring romantic scenes of knights in armour and the like. If these early works revealed Lichtenstein's first love to be irony, his series of American History and Wild West paintings in 1951 were highly suggestive of the American cultural themes he would explore later on.

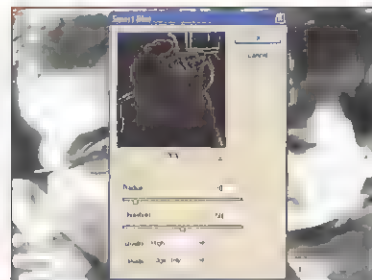
Happy to adopt visual lexicons from other artists, Lichtenstein allowed himself to be influenced by Picasso, before moving on to purely ornamental motifs in the mid-1950s, followed by abstraction in 1958. His contact with groundswell art



Page 94 Uncover hidden gems among Photoshop's filters, such as Dark Strokes



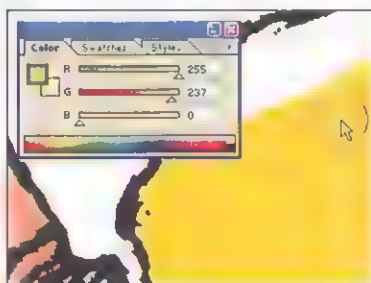
Page 95 Use the Crop Tool to close in on the faces of your subjects



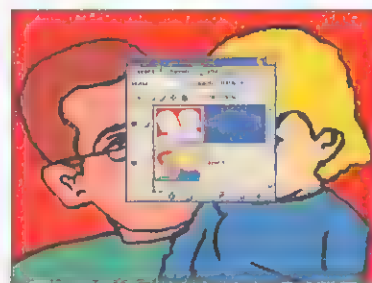
Page 96 Invoke the Smart Blur filter to convert photo information to outlines



Page 98 Embellish the outlines with some cartoon-like brush marks



Page 100 Clean out the detail, and paint solid colours inside selected areas



Page 101 Colour the background, and apply the Color Halftone filter to add dots

movements was always strong, not least because he was in regular contact with art students through his teaching work, at Ohio State between 1946 and 1951, State University of New York in 1957, and Rutgers University in New Jersey from 1960 to 1963. The advent of Performance Art piqued Lichtenstein's interest in the style of American comics.

Comic strip art

In 1961 this interest manifested itself in the first of Lichtenstein's large-canvas pastiches based on comic strip art. He mimicked every detail of the comic style, from the

thick outlines to the oversized newsprint halftone dots. He also applied the style to paintings based on familiar works by other artists, including Picasso and Mondrian, and newspaper advertisements. As with Warhol, producing these works in epic dimensions on huge canvases emphasised the banality of their content in an ironic manner.

Lichtenstein was also active in screen printing during the 1960s, and took up sculpture in the 1970s. The greatest irony of his works is that the comic strip style he had appropriated for ironic effect became identified, long before his death in 1997, as his own style.

Getting started



Ben Day dots

The American artist and inventor Benjamin Day (1838-1916) devised a method of mounting hand-linked dots on gelatin sheets that could be rubbed down on to drawings to produce colour and tone effects. This precursor of both Letraset transfers and the whole halftone reproduction concept remained in use in comics and newsprint right through to the 1980s.

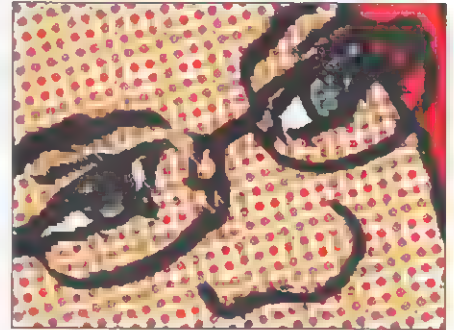


On the web

The Roy Lichtenstein Foundation (www.lichtensteinfoundation.org) aspires to encourage a broader understanding of the man's art. This is a comprehensive, visually rich site, tracking all exhibitions and featuring as near a complete portfolio as you'll find anywhere. The Artchive has a brief biography and sample of his works at www.artchive.com/artchive/L/lichtenstein.html. More links to online artworks are available at the Art Cyclopedica (www.artcyclopedica.com/artists/lichtenstein_roy.html).

Lichtenstein's work is surprisingly varied, but we'll be emulating his most recognisable style

L ichtenstein has been the subject of reappraisal since his death in 1997. Today, he's highly regarded for a life's work, and not just for his most celebrated output of the early 1960s. A browse through his back catalogue reveals an unexpected variety in his art, although it was consistently well-produced, and always entertaining. Lichtenstein was a meticulous artist and an excellent draughtsman; certainly too good for us to impersonate without boasting similar skills ourselves. But this project will show you how



Back in the 1950s and 1960s, comic strips were crudely coloured like this, with Ben Day dots, if they were coloured at all

to turn a digital photo into a simple comic-style drawing, and colour it in with what look like Ben Day dots.

TOOLS YOU'LL USE

- ☐ **SMART BLUR** is a filter effect that's supplied with Photoshop as standard. As well as giving you the controls to apply a blur to an image in a precise manner, it can be used for finding the edges between changes in contrast.
- ☐ **BRUSH STROKES** is another standard filter effect, this time for applying artistic textures which make a photo look like it was painted with a dry brush. You'll use it as a means of fattening thin lines.
- ☐ **THE LEVELS** dialog window offers a means of adjusting highlight, midtone and shadow in an image. You'll use it to accentuate contrast.
- ☐ **BRUSH TOOLS** feature in this project, as they do in most of the others, but you'll also get to work with the Eraser Tool.
- ☐ **COLOR HALFTONE** is the filter that applies the Ben Day-style dots.

Smart Blur filter

Tracing outlines isn't something you expect a blur filter to do, but you'll be surprised...

When you apply a blur in Photoshop, the chances are that you use the plain blur filter, or a Gaussian blur. Very few people have discovered the benefits of controlling what gets blurred and how, although that's exactly what the Smart Blur filter is for. For this project you'll use a special feature of the Smart Blur filter which traces around changes in image contrast. The results are less complete than, say, Find Edges, but Smart Blur has the advantage of generating a clean, single-colour traced edge which is



This strange-looking white-on-black etched effect is exactly what you want to achieve, before inverting the colours and fattening the lines

then easier to manipulate into a thick line with other tools. It's very simple to apply, as well.



No blurs please

With this one exception of the Smart Blur, avoid using blur filters when you're creating graphics that are supposed to look like they were made with real-media materials. Blurs are optical effects which exist in photos, but not in paintings.

A QUICK GUIDE TO THE SMART BLUR FILTER

Click and drag in the preview pane to scroll around your entire image, or just click and release to see a before-and-after preview.

The Radius slider determines how far the filter searches for dissimilar pixels to blur (or trace). Reducing the value simplifies the edges.

The Mode pop-up determines the selection: Normal, Edge Only or Overlay. For this project, you'll be using Edge Only.

Click on the plus and minus buttons to zoom in and out of the preview of your filtered image.

The Threshold slider determines how different the pixels' values should be before they're eliminated (or traced). Increasing the amount simplifies the edges.

Choose between three levels of quality: Low, Medium or High. Increasing quality means it will take longer to apply the filter.

Dark Strokes filter

One of several artistic brush effects, Dark Strokes can also be used to thicken isolated thin strokes



Fine art fakes

Looking beyond the scope of this Focus Guide, you might like to turn digital photos into images that look like Impressionist oil paintings, pencil sketches and crayon drawings. Photoshop provides two collections of filter effects that can do this: Artistic and Brush Strokes. For more information on this sort of technique, see next month's Photoshop Focus Guide – it will be cover natural media emulation in depth.

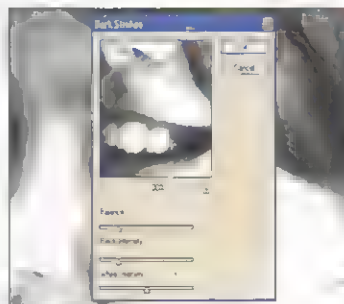
This project makes use of the Dark Strokes filter no less than three times, and on no occasion is it used in the way it was intended. But it's worth explaining what this filter is supposed to do, so that you can understand what it does when you apply it later on. The filter is one of several found under the Brush Strokes submenu that texturises images to produce a painterly effect. It makes dark areas of the image darker, with short, tight strokes, while at the same time making light areas of the image lighter, with long,

loose strokes. This effect is intended to mimic the way in which an artist might apply shading in a sketch. The controls in the Brush Strokes dialog window normally enable you to adjust how long or short the strokes are in accordance with the highlights and shadows in your image (see the boxout below). Applied to a simple black-on-white image, however, the effect of the filter will be to ignore the white while thickening the black, by spreading out the black pixels into short strokes. Reapplying the filter thickens the black further.

FILTER EFFECT SETTINGS

Here's how to use the slider controls for the Dark Strokes filter

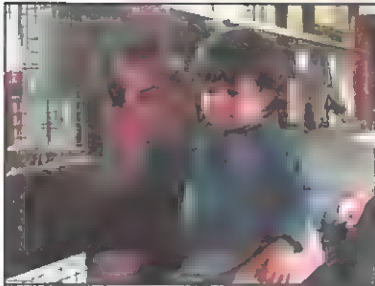
There are only three controls in the dialog window when you apply Dark Strokes: Balance, Black Intensity and White Intensity. The two Intensity sliders adjust the strength of the distortion on the shadow and highlight areas of the image respectively, while Balance makes it easier to shift the emphasis between shadows and highlights. Because the filter lengthens and shortens the brush strokes according to this shift in emphasis, you need to experiment to find the right setting. That said, the way in which you'll use the filter in this project renders the controls virtually redundant. You'll apply it to black-on-white only, so there's no midtone to shift.



With no effort at all, the Dark Strokes filter turns a desaturated digital photo into a convincing pencil drawing

Crop to the faces

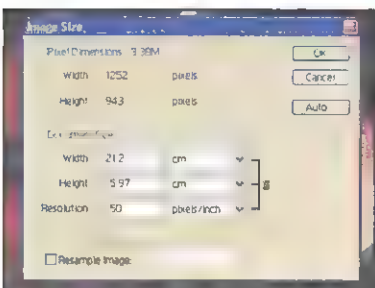
Faces are important in comic art, so crop into them, and forget about the rest of the image



1 Begin with a digital photo. Although Lichtenstein didn't confine himself to portraying people in his Pop Art, faces make good subjects when following this tutorial. It will look better if the faces are close to each other, so enhancing the spatial compression that's common in comic strip art.



2 Switch to the Crop Tool; the keyboard shortcut is [C]. Click and draw a marquee around the faces in your image. Adjust the size of the crop marquee by dragging on its side and corner handles, and adjust its position by clicking within the marquee area and dragging. Crop in tight, retaining some of the subjects' clothing.



3 Double-click on the marquee area to apply the crop. At this point it may be worth checking the document size. Go to Image > Image Size, untick the Resample Image option at the bottom of the Image Size dialog window and change the Resolution to 150. This will tell you if the document size is going to be unfeasibly small. Here, it looks OK.



4 Either resize the image, or click Cancel to close the Image Size window. Now go to Image > Adjustments, and choose the Desaturate command. This removes all colour data from the image, while retaining it in colour mode (in our case, RGB Color mode). You now have what appears to be a monochrome image, and a poorly contrasted one at that. You'll fix this next.



Project image

The image we're using for this project is available on your cover CD, named 'faces.jpg', so you can follow the tutorial steps closely. That said, the project will work with any image of your own, and, as our sample proves, it's not necessary to start with a high-quality shot, or even one that's completely in focus.



Desaturate command

Instead of navigating through the Image > Adjustments menus to locate the Desaturate command, use the keyboard shortcut. On a PC it's [Ctrl]+[Shift]+[U].

On a Mac, type [Command]+[Shift]+[U]. You can also press [Ctrl]+[U] (on a Mac, [Command]+[U]) to open the Hue/Saturation window, and drag the Saturation slider to the left.

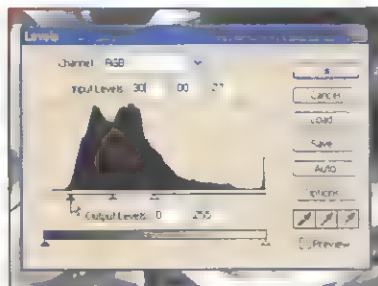
Trace the edges

Enhance the image contrast using Levels, and apply the Smart Blur filter to trace the edges



Levels window

You can call up the Levels window using an easy-to-remember keyboard shortcut: [Ctrl]+[L] (on a Mac, [Command]+[L]). Also worth remembering is Colour Balance: [Ctrl]+[B] (on a Mac, [Command]+[B]). Less memorable is Curves: [Ctrl]+[M] (on a Mac, [Command]+[M]).



1 Go to Image > Adjustments, and choose the Levels command. In the Levels window, click on the highlight slider control (the white triangle to the right directly under the histogram) and drag it close to the centre of the slider. Click on the shadow slider control (the black triangle on the left) and drag it inwards slightly, as shown.

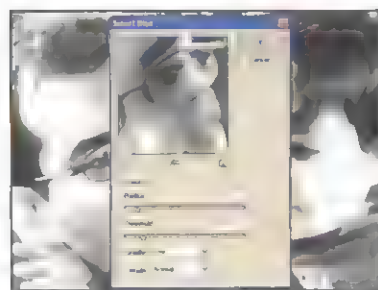


2 When you click OK, your image should now be full of extreme contrast. Normally you'd want to avoid this kind of result, but for our purposes it's just perfect. By over-emphasising the contrast in the image, Photoshop will find it easier to pick out the edges between different tonal areas.

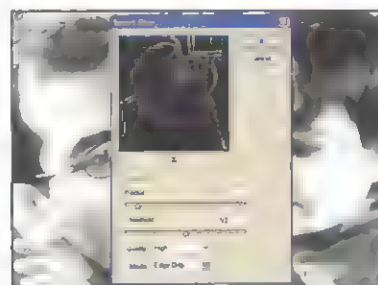


Slider settings

If you've been following the project using the 'face.jpg' image from the cover CD, you might just want to enter the Smart Blur values that we used. Set Radius to 10 and Threshold to 50. This will leave some gaps in certain edges, but you can fix this at a later stage in the project.



3 Go to Filter > Blurs and choose Smart Blur. Unless you've been experimenting with this filter already, the Smart Blur window will display default settings similar to those shown here. Typically, the Radius and Threshold sliders will be set low, the Quality pop-up will be set to Low, and the Mode pop-up will be set to Normal.



4 Change these default settings now. Choose Edge Only from the Mode pop-up, and reset the Quality option to High. Now carefully adjust the slider controls so that the preview pane image shows enough edge detail to be recognisable, but not so much that it becomes a mass of scribbly lines.

Thicken the outlines

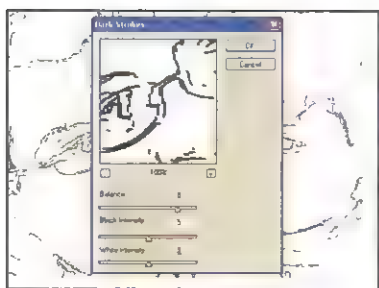
Invert the image back to black-on-white, and thicken the outlines with the Dark Strokes filter



1 When you click OK in the Smart Blur filter window, you'll end up with an image which looks something like this. If the screenshot used here isn't clear enough, you should expect to see the image converted into something resembling white edge etching on a solid black background.



2 Go to Image > Adjustments, and choose the Invert command. This simply turns the image into a negative. Since the image was previously made up of thin white lines over solid black, the Invert command has turned it into thin black lines on a solid white background. It's starting to look like a conventional drawing.



3 Go to Filter > Brush Strokes and select the Dark Strokes filter. You may notice that the sliders in the Dark Strokes window don't make a great deal of difference to the preview pane. This is because the filter has no midtone greys to interact with; all it can do is thicken the black lines.



4 Set the Black Intensity and White Intensity sliders to halfway (a value of 5), and drag the Balance slider towards the right. This will thicken the black lines as much as the filter allows. Click OK to apply the effect. The main outline shapes are visible; next, you'll fix those that aren't.



Inverting images

Save time navigating the Image > Adjustment menus by applying the Invert command using its keyboard shortcut instead: [Ctrl]+[I] (on a Mac, [Command]+[I]). This shortcut is also helpful when editing layer masks, as switching between positive and negative modes makes it easier to spot gaps and halos.



Thick outlines

Although it's not possible to get Photoshop to draw cartoons for you, the software can at least fulfil a basic requirement of classic comic art, which is to create thick black outlines. Don't use the Dark Strokes filter gingerly; on the contrary, try and get it to thicken the lines as much as possible.

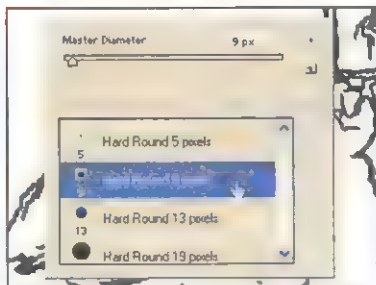
Retouch your line drawing

Some of the edge lines are incomplete, so you'll have to retouch them with the Brush Tool



Black and white

When pointing on to your image at this point, remember that the foreground colour needs to be black. If necessary, reset the foreground and background colours using the keyboard shortcut [D]. Also check that the options bar shows both Opacity and Flow set to 100%.



1 Switch to the Brush Tool in the Tools palette, then open the Brush Preset picker. You can do this by clicking on its pop-up button in the options bar, or by right-clicking anywhere in the image window. Scroll through the list of presets, and choose the one labelled 'Hard Round 9 pixels'.



2 Find an edge outline which is incomplete. Remember, in this kind of comic art, each differently coloured element needs to be fully enclosed by an outline. Use the brush to join gaps and add new lines where required. Concentrate on completing outlines around the hair, faces and clothes.



Repeat filter

When you want to repeat the last-used filter effect, you can do so quickly by going to the Filter menu and clicking on the very top command in the menu, Last Filter. You can invoke the command using the keyboard shortcut [Ctrl]+[F] (on a Mac, [Command]+[F]).



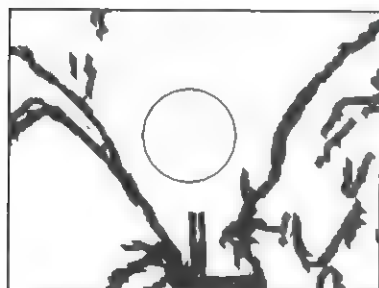
3 When you've finished, you'll see something like this. Thanks to your retouching, the line drawing looks even less like a photo, and more hand-drawn. Details aren't important here; in fact, they're a distraction, and you'll remove them from the image, as explained opposite.



4 Before moving on, let's thicken those outlines a little more. Go to Filter > Brush Strokes and reopen the Dark Strokes dialog window. Accept the same settings as you used before, and click OK. The hand-drawn illusion is enhanced further, as the outlines start to look really bold now.

Erase unwanted detail

Clean up your outlines by erasing surplus detail in the foreground and background



1 Switch to the Eraser Tool, click on some unwanted background detail in the image and drag it away. As long as your background colour in the Tools palette is set to solid white, the erased areas will turn white as well. If the background colour is set to any colour other than white, the Eraser will appear to paint with that colour.



2 Erasing the background changes the feel of the image, as well as its content. The two faces now seem far more immediate without a background to distract the eye. However, the foreground subjects are still littered with unnecessary line detail. What you really want is a set of plain enclosed outlines, to get further away from the sketched look.



3 Here we've used the Eraser Tool at varying sizes to rid the image of surplus detail, and used the Brush Tool to add a couple of new lines too. As it stands, the image is almost ready for colouring, prior to applying the Ben Day halftone dot effect.



4 One last thing: thicken up the outlines again. Do this by re-applying the Dark Strokes filter, using whichever of the repeat methods outlined opposite suit you best. Running this filter a third time may generate new detail artifacts; just use the Eraser to get rid of them as before.



Like a brush

Keep in mind that the Eraser Tool acts much like the Brush Tool. Even its adjustable settings in the options bar are almost identical. However, the two tools don't share their settings, so make sure that your Eraser is also set to 100% Opacity and Flow.



Wacom EraserPen

Owners of Wacom graphics tablets can take advantage of the EraserPen stylus. Painting with the butt end of the stylus causes Photoshop to switch to the Eraser Tool automatically, saving you the trouble of clicking back and forth in the Tools palette. You can also switch between the Brush and Eraser using their keyboard shortcuts, [B] and [E] respectively.

Fill your cartoon with colour

At last the outline is finished, and you can fill the enclosed areas with colour on a new layer



More fill methods

Feel free to try any of the other colour fill methods already covered in this book instead of painting-in the colour with a brush. You could select a contiguous area with the Magic Wand Tool, for example, and then fill it. You could also click on an area with the Paint Bucket Tool for an instant fill. Remember to tick Use All Layers in the options bar when using both these tools.

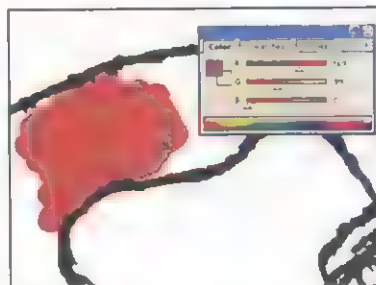


Keep it flat

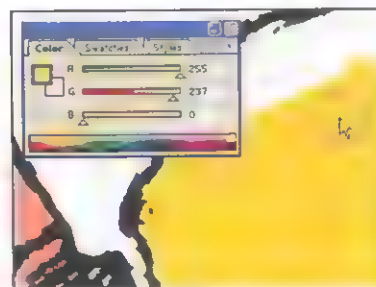
Make sure the Brush Tool is set to 100% opacity and flow, and that the transparency blending mode pop-up is set to Normal. This will force the painted colours to remain flat, rather than showing up overlapping brushstrokes. Flat colour is key to the Ben Day dot pattern illusion.



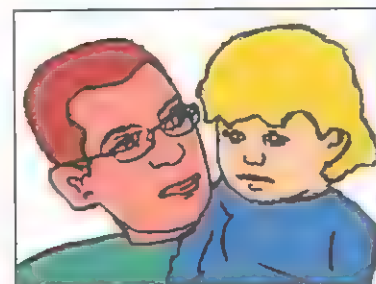
1 Create a new layer; you could rename the layer, but this project only demands a couple of layers, so you might as well leave it as 'Layer 1'. Set the transparency blending mode for this layer to Multiply.



2 Open the Color palette and, using any of the colour mixing modes, or by clicking in the colour ramp beneath the channel sliders, find a mid-range brown. Switch to the Brush Tool, and paint this colour inside the hair area of your comic strip man. Resize the brush as necessary, and don't leave any gaps.



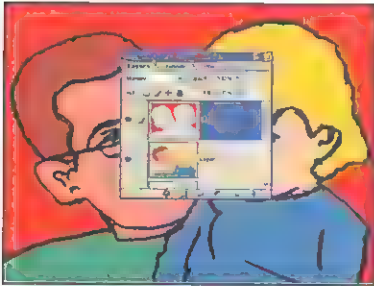
3 Repeat this process for other areas in the drawing, mixing a different colour each time. Avoid applying fully saturated primary colours, because the Ben Day dot effect applied at the end of the project will simply ignore them. As before, vary the brush size, and ensure that you leave no white gaps.



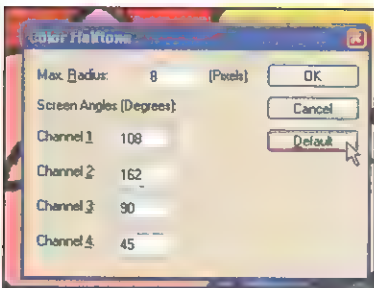
4 Here's the kind of result you'll have achieved at this point; it doesn't look like true comic art, and certainly not like a Lichtenstein, but it does give the impression of having been drawn. We've also avoided using two-tone shades in order to keep the project simple, but this is something you might like to try.

Color Halftone filter

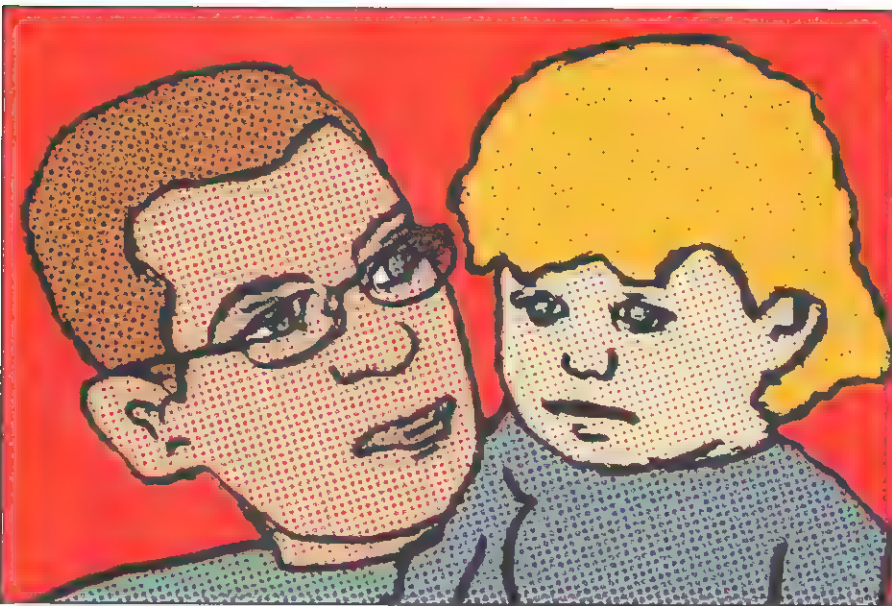
All that's left to do now is to recreate the Ben Day dots of Lichtenstein's originals



1 Create a new layer, which by default will be named 'Layer 2'. Set its transparency blending mode to Multiply. Then either paint over the background area or select and fill it, using a saturated red from the Color palette. Because the Multiply transparency mode was used, you can leave the layer at the top of the stack in the Layers palette.



2 Select Layer 1 for editing. Go to Filter > Pixelate and choose Color Halftone. Click on the Default button, and click OK to watch the fill colours convert to a mesh of dots. If the result doesn't look quite right, hit Undo and try again with different Max Radius settings in the Color Halftone dialog window.



Now try again

Having seen for yourself what can be done with this combination of techniques, try it again using an original photo image more in tune with Pop Art themes. Perhaps you and a colleague or partner could pose for a few snaps, photo-story fashion, gesticulating or with taut facial expressions.



Separate background

It's not essential to create the background red in a separate layer. You could just as easily apply the fill colour to the Background layer. Keeping it separate, however, allows you the freedom to change your mind, or create multiple alternative backgrounds.

BANKSY: URBAN GUERRILLA OF THE ART WORLD

In recent years, Londoners have witnessed a new form of street art in the form of stencilled graphics and politicised logos with a large dose of satire, all signed by the mysterious Banksy

Like any big city, London has its fair share of street art. A walk around the streets of Soho will inevitably uncover murals and seemingly ad hoc outdoor installations created by art students. Even big business has been known to cover the pavements with arcane catchphrases on permanent stickers as a part of some viral marketing campaign or another; but Banksy is in a league of his own.

Graffiti with an edge

Banksy's art is easy to recognise, not least because it's quite often signed with a block-stencilled autograph. His canvases are the

usual locations for graffiti, but more visible; whitewashed walls, railway bridges and pillars near tourist landmarks. Mostly the art is sprayed on using specially prepared stencils, but it can also be found in the form of stickers, the more popular works including satirical pictures of riot police with angel wings, and the grim reaper sporting a Have A Nice Day smiley face.

Banksy has also created satirical bronze statues and, in classic guerrilla fashion, had them cemented in public places illegally overnight. One of his more famous stunts was to hang one of his customised paintings in the Tate Gallery,



Page 106 Conjure stencil graphics with a click of the mouse using custom brushes



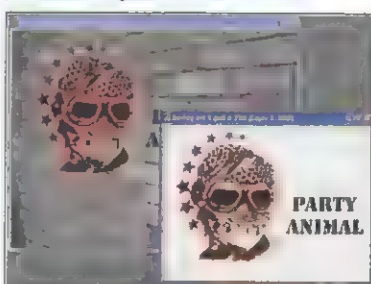
Page 107 Add your own slogans to your art using this free stencil font



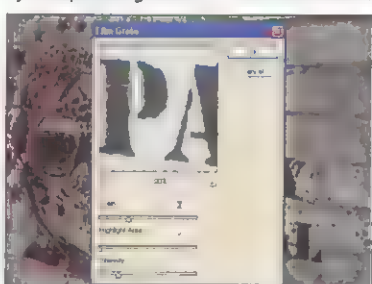
Page 109 Create a misregister slip effect by overpainting artwork in several colours



Page 109 Roughen the edges of the stencil font using Photoshop filters



Page 110 Drag-and-drop your artwork from one document to another



Page 111 Apply a film grain to help the art blend in with the photo background

complete with block-mounted information card. Another was to fix a dead rat wearing sunglasses to a wall in the Natural History Museum; it was hours before staff realised that it wasn't an official exhibit.

Man of mystery

Little is known about Banksy, other than that he's (probably) white, aged about 30 and possibly from Bristol. This is more than just self-promotion: graffiti culture is such that you risk arrest, so his work must be done quickly (hence the stencils) and in secret. Banksy releases publicity, and sells books of his work, through intermediary agents only.

Banksy's original works and prints have been known to fetch high prices with private buyers, although Banksy wouldn't consider himself a Young British Artist. He once stencilled 'Mind the crap' on the steps of Tate Britain before the Turner Prize ceremony. He's also said to have turned down lucrative offers of work from the likes of Nike, while working with the rock band Blur on an album cover simply to fund another bronze statue. Yet Banksy is not averse to exhibiting in galleries, where harder-hitting works, which might be misinterpreted and destroyed on the street, can find a sympathetic audience.

Banksy project: getting started

In this tutorial you'll be able to mimic the art of Banksy without any danger of arrest



Banksy on the web

Obviously, the best place on the internet for Banksy art and information is Banksy's own website: www.banksy.co.uk. Browse through over 150 examples of Banksy graffiti at The Art of The State: www.artofthestate.co.uk/subpages/banksy.htm. You can investigate the Banksy phenomenon further at www.afflictedyard.com/banksy.htm.



Disclaimer

Not wanting to get our publishers into trouble, we thought it best to state our intentions in covering Banksy as an artist. We're not trying to condone or explain away graffiti, nor encourage readers to start spray-painting their home towns – or even their own homes. Please also note that Home Secretary David Blunkett's new Anti-Social Behaviour Act now permits local councils to order you to remove any graffiti that you paint on to your own walls that is visible from a public area.

Faking Banksy's art using Photoshop at the comfort of your own desk is undoubtedly a case of missing the point. While Banksy regularly exhibits at galleries, his spray-painted slogans are designed for the street, not a living-room wall. To be honest, you may as well take a trip to London, photograph a real Banksy and frame that instead. On the other hand, you might like to use these Photoshop techniques to create your own stencil guides. You could also treat the project as a piece of light entertainment, during which



Stencilled art and captions sprayed directly on to walls denote the classic Banksy style – although we used Photoshop to cheat a bit

you'll learn some useful tips about Photoshop brushes, fonts and creating photo montages.

TOOLS YOU'LL USE

CUSTOM BRUSHES that look like stencilled graffiti graphics are available for Photoshop. To add an entire graphic, you just upload the brushes and click once with the Brush Tool.

STENCIL FONTS can be purchased on the internet, or downloaded for free. For this project, we suggest you start with a free font.

FILTER EFFECTS help to roughen the look of your clean stencil art and make it appear more realistic. Applying these filters also converts live text into rasterised bitmap layers.

THE TRANSFORM envelope function in Photoshop makes it possible to distort the shape of flat artwork so that its perspective matches that of a destination image.

COMBINE IMAGES from different sources, using transparency blending modes and the subtle use of noise filters to complete the illusion.

Add a stencil font

Few computers come with a stencil-like font, so you'll need to install one yourself

Banksy's art often makes use of logos and slogans, so you'll need to use a font that looks like it has been stencilled. Unlike brushes, colours and other presets, fonts can't be loaded dynamically into Photoshop from within the program. Fonts are system-wide resources, so they need to be installed as part of the operating system for all programs, and not just for one piece of software.

If you have a font manager program on your system, you can use it to install the stencil font. If

you're using a Macintosh computer running Mac OS X version 10.3, for example, you can use Font Book, or you can double-click on the font icon to preview the typeface, and then click the Install Font button at the bottom of the preview window. Those with an earlier version of the Mac OS should drag-and-drop the new font into their Fonts folder in roughly the same way that Windows users have to. In most cases, all you have to do is exit Photoshop and then launch it again in order to refresh the font menus.



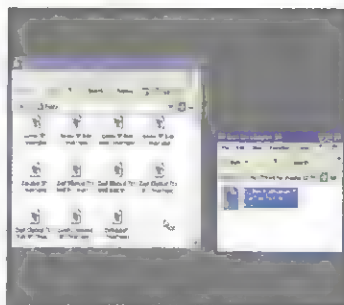
Free stencil font

To get you started, there's a free stencil font on your cover CD-ROM. Named JS Stencil, it's in a single font file: 'JS_Stencil_Lithuanian.ttf'. It's a TrueType font which can be installed to Windows and Macintosh. If you misplace the CD and need the font in the future, it can be downloaded for free from FontSeek at www.fontseek.com/fonts/stencil.htm.

INSTALL FONTS IN WINDOWS

How to get your font into Windows, and ready for Photoshop

First, identify and locate the font you want to install. Then open your Fonts Control Panel, which opens a window containing all the font files currently installed. You now have a choice for your method of installation. One way is to go to File > Install New Fonts, browse to the location of the new font and click OK. A more direct method is to open the Fonts folder side-by-side with the folder containing the new font. You can then click on the new font, and drag-and-drop it into the Fonts window. Windows recognises the font format, and automatically adds the new font to your program font menus. When you next run Photoshop, the font will be available.



Drag-and-drop the font file from its source window to the Fonts window opened by your Fonts Control Panel

Upload stencil brushes

Make life easy for yourself by uploading stencil graphics in the form of third-party brushes



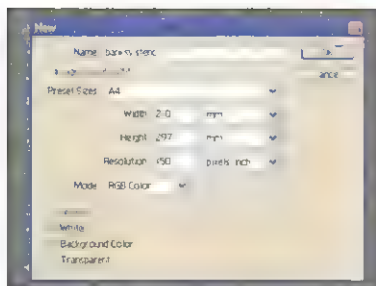
Stencil Art brushes

The Stencil Art brushes used in this project are on your cover CD-ROM. The file you need is 'StencilArt_1.abr'. If you misplace the CD, and need to get hold of the brushes in the future, they can be downloaded directly from the website of their creator, the talented British web designer Andy Budd: www.andybudd.com/archives/2004/06/photoshop_stencil_art_brushes/.

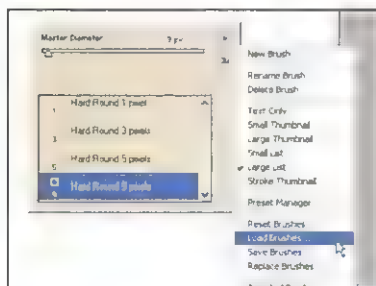


Custom sizes

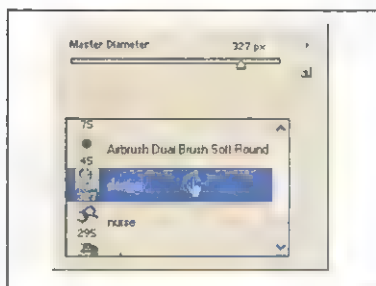
You can add custom document sizes to the Preset Sizes pop-up in the new document window. To do this, you must edit a text file called 'New Doc Sizes.txt', which can be found in the Presets folder within your Photoshop folder. Instructions for entering your custom sizes are given within the text file.



Go to File > New. In the new document dialog window, give your artwork a name (we typed in 'banksy stencil'), and choose A4 from the Preset Sizes pop-up. Set the Resolution to 150 pixels/inch, choose RGB Color in the Mode pop-up, and select White for the Contents. Then click OK.



Select the Brush Tool, and right-click anywhere in the document window (Mac users should [Control]+click) to call up a contextual menu. As the Brush Tool is active, the contextual menu will be the Brush Preset picker. Click on its palette menu button, and choose the Load Brushes command.



In the Load window, navigate to the stencil brushes that you want to use (see sidebar) and click Load. This adds them to the bottom of your current list of presets. Scroll down through the thumbnails or preset list, changing the view as necessary from the palette menu, and click on the stencil brush called 'danger' to select it.



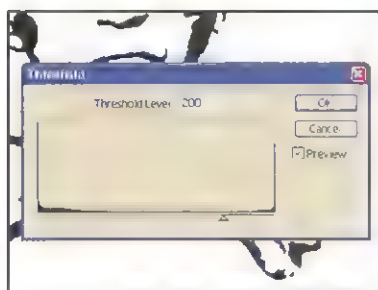
Increase the brush size by tapping the ']' key until it fits comfortably within the width of your document. Click once near the top of the canvas to apply the stencil graphic. Don't drag the brush, because this will apply multiple copies in a sweeping action. Just one click will do the trick nicely.

Add a stencilled slogan

Get rid of the default text from the stencil brush, and add your own slogan using a stencil font



With your stencil brush art still open, switch to the Eraser Tool. Resize the Eraser as required, and carefully rub out the 'DANGER' text underneath the graphic. If you're using a Wacom tablet with EraserPen, just flip over the stylus and apply the Eraser directly – you don't have to switch tools in the Tools palette.



Go to Image > Adjustments and choose the Threshold command. You used Threshold as an adjustment layer back in Chapter 5, to convert a photo to pure black and white. On this occasion, you'll use it to solidify and thicken the stencil graphic. Drag the slider a little way towards the right, to around the 200 mark, and click OK.



Switch to the Type Tool, and change the attributes in the options bar so that the selected font is JS Stencil, with a type size of 72pt. Anti-aliasing should be set to Sharp, and we suggest that you click on the 'Center text' alignment button. Click somewhere below the graphic, and start typing in your slogan.



Continue typing, hitting the [Return] key as necessary to start a new line. Your stencil guide is complete. Print it out, and glue it to some tough card or a sheet of acetate. Use a very sharp scalpel and cutting mat to cut out the black areas. It will probably take ages to cut the stencil out, but then there's no true art without a bit of sacrifice!



Font installation

The font used in this project is JS Stencil. You can download it from the internet for free, and it's also on your cover CD-ROM. For details on how to install this font to a Windows PC or a Mac, turn back to page 105.



Right colours

For this project to work properly, you must ensure that the foreground and background colours are set to black and white respectively. This way, the stencil brush and stencil font are applied in black, while the Eraser applies white. You can work with other colours later in the project.

Guerrilla art for interiors

Create a stencil-effect graffiti artwork that you can print out and hang on your wall



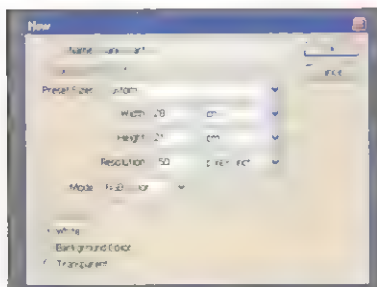
Noise texture

Applying the Add Noise filter isn't the only way to create an off-white texture behind your artwork. Turn to Chapter 11 for more suggestions on how to fake a variety of art textures which sit behind, or interact with, your image layers. When printed, these textures will help prevent the results from looking too perfect and computer-generated

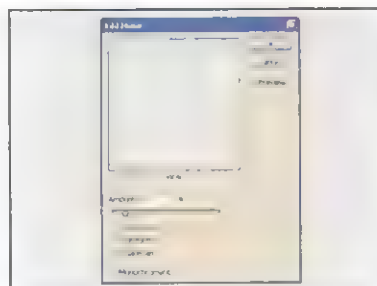


Soft edges

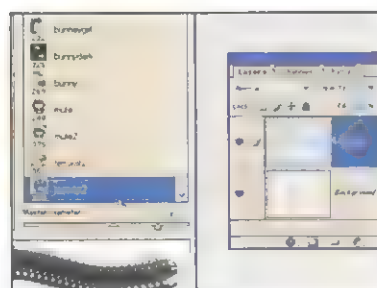
Like all Photoshop brushes, these graffiti brushes are designed to be used at their original size. The 'terrorist2' brush, for example, is intended to be used at 320 pixels. By increasing the brush size, its edges begin to look less sharp; far from being a problem, this helps the graphic appear more like it was spray-painted.



Go to File > New, and in the new document window give the document a name, such as 'banksy art 1'. Enter a width of 28 cm and height of 21 cm, and set the resolution to 150 pixels/inch. The Mode pop-up should be set to RGB Color and the Contents set to White. Click OK.



In order to look even remotely realistic, this image will need some background roughness to suggest whitewash or a plaster wall. Go to Filter > Noise and select Add Noise. Drag the Amount slider to 10% and select Gaussian from the Distribution options. Untick the Monochromatic option; a little speckled colour might be helpful in suggesting that the image is a digital photo you've taken.



With the Brush Tool selected, open the Brush Preset picker or (as shown here) the Brushes palette. Scroll down to the very last stencil brush preset in the list, 'terrorist2'. Open the Layers palette from the Window menu and add a new layer. Make sure that this new layer is selected for editing, leaving the Background untouched.



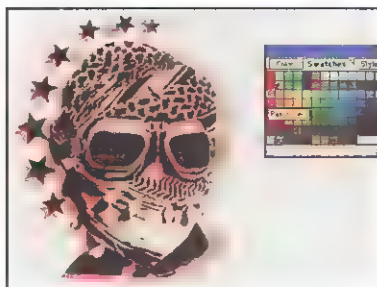
Resize the brush so that the terrorist graphic fits comfortably within your canvas. Click once on the left-hand side of the document window. This single click adds the entire graphic. Don't click and drag, as this will produce a sweeping blur of terrorists, which is definitely a bad thing!

Colour blur and text

Build a coloured misregister blur effect and add text, before roughening-up the type edges



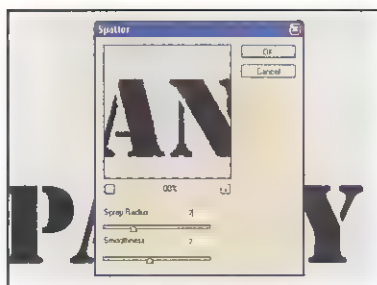
With your terrorist image still open, click on the Pale Cool Brown swatch in the Swatches palette. If you can't find it, any pale brown will do. Position the brush so that it overhangs the original graphic to the right, then click once. This creates a suggestion of misregistered print, or a slippage of the stencil when the graphic was supposedly sprayed.



Repeat this step using an orangey red colour – we used Pastel Red from the Swatches palette. This time, click once to the left of the original black graphic. Doing so completes the blurry illusion, and enhances the impact of the subject matter without being crushingly obvious.



Switch to the Type Tool and use the same settings as before; JS Stencil at 72pt. Return the foreground colour to solid black, then click to the right of the graphic. Start typing your slogan, using the [Return] key to continue on another line as required. There's plenty of space here, so invent a longer slogan if you can think of one.



The text sits in a special type layer that has been created for it by Photoshop. Go to Filter > Brush Strokes and choose Spatter. You'll see a warning about rasterising the type layer to a bitmap, which you can just OK. In the Spatter dialog window set the Spray Radius and Smoothness sliders to 7, which is enough to roughen the text without breaking it up. Your artwork is finished.



Colour selection

Remember that you have several alternative methods of selecting colours and applying them as the foreground colour. As well as choosing ready-mixed colours from the Swatches palette, you can mix your own within the Color palette (or click anywhere in the colour ramp at the bottom), or click on the foreground colour square in either the Color palette or the Tools palette in order to call up the Color Picker window.



Final blur

To give the text a finishing touch after running the Spatter filter, apply a Gaussian blur from the Filter > Blur menu. A light blur with a Radius value of 2 pixels should be enough to soften the type edges, and bring them into line with the similarly soft edges of the stencil terrorist.

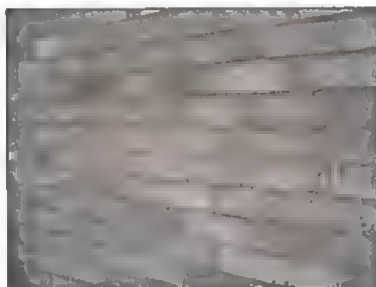
Going to the wall

For this last part of the project you'll fake a photo that shows your stencil graffiti on a wall

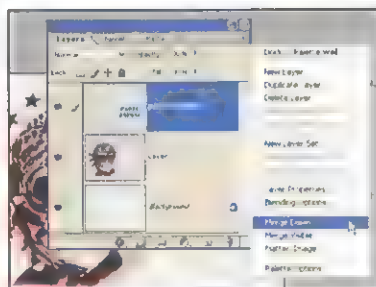


Wall photo

The digital photo image of the wall used in this project can be found on your cover CD-ROM under the name 'wall.jpg'. If you enjoy creating this kind of photo montage, get a digital camera and photograph other walls and potential graffiti sites. You can then create more fake images without the slightest risk of being accosted by the police to 'help with their inquiries'!



Open a photo image of a wall, fresh and ready for your digital graffiti. Although many of Banksy's own shots are taken face-on, the perspective angle employed here adds some interest, and may help detract from the fact that the result is merely a glorious fake. Avoid images of dark bricks, as your graphic won't show up without underpainting, which is rather tricky to fake convincingly.

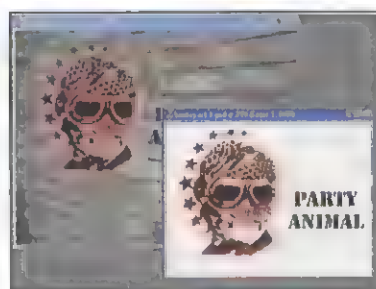


Leave the wall image open while you open the terrorist graphic created earlier. At the moment it exists in three layers: the text, the terrorist and the background. Select the text layer in the Layers palette and choose Merge Down from the palette menu. This combines the top two layers into a single transparent layer.



Perspective transform

Note that we use the Distort envelope here, rather than Perspective. This is because Perspective attempts to apply a symmetrical slant according to a perfectly central vanishing point. Using Distort enables you to adjust the top, bottom, left and right angles independently.



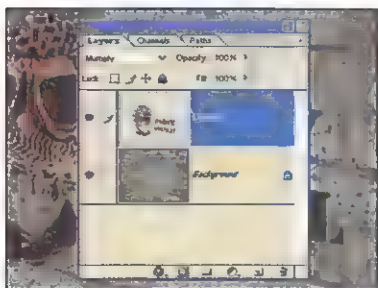
Arrange the two open document windows side by side, and select the Move Tool. Click on the stencil graphic, and drag-and-drop it on to the wall image. Obviously this will only work if you have the newly combined layer selected in the Layers palette. Photoshop will create a new layer for the received graphic automatically.



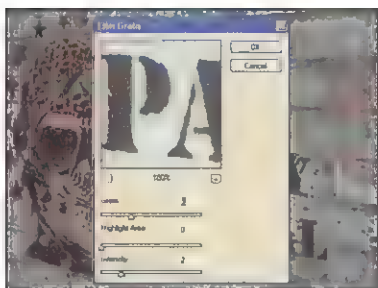
Close the terrorist graphic without saving it. Enlarge the wall photo, and ensure that the new layer containing the graphic is selected. Go to Edit > Transform and choose Distort. Drag on the Transform envelope corner nodes, so that the top and bottom edges line up with the perspective lines of the brickwork. Double-click inside the envelope area to accept the distortion.

Merging layers

Apply a transparency blending mode to the graphic layer to merge it into the wall photo



Having distorted the graffiti layer to produce an illusion of perspective, go to the Layers palette and change the layer's transparency blending mode to Multiply. This causes the layer colours to interact with the wall texture in the layer beneath, rather than just covering it. Although the graffiti will appear to darken, the result is surprisingly convincing.



The one problem with the graffiti is that its tonal values are too perfect to be part of the photo. To correct this, go to Filter > Artistic > Film Grain. In the Film Grain dialog window drag the Grain slider to 6, and leave the Highlight Area value at 0. Keep the Intensity slider low too, at around 2. Click OK. This introduces a slight grain, which helps the graffiti layer blend in with the background.



Final crop

When applying graphics to a plain wall like this, use the Crop Tool to crop the final image closer to the active graffiti area. If it's important to show the surroundings of the wall (or whatever's being sprayed), don't crop.

Many of Banksy's own photos allow you to see the wider environment in which the artwork was painted, especially if it's near a recognisable landmark.



Underpainting effect

If you want to apply a slab of white paint under the graffiti, as indeed Banksy often does, do it like this: add a layer between the wall and graphic layers. Switch to the Brush Tool and paint with a white or off-white foreground colour, with the Brush set to 60% opacity. Set the layer's transparency blending mode to Overlay.

Chapter 11

PRINTING YOUR MODERN MASTERPIECE

It's one thing creating artworks on-screen with Photoshop, but you'll probably want to print them out at some point. Follow our guide to getting the best results from your printer

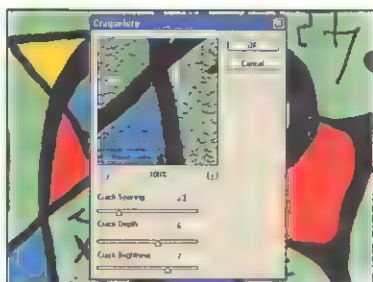
Printing your modern art can prove to be more of a challenge than actually creating it. The task of manipulating images in Photoshop is a simple interaction between you, your display and the software, but when you send a job to print it often feels like it's vanishing into a black hole where things are beyond your control. This chapter should help you take back some of that control.

Canvas textures

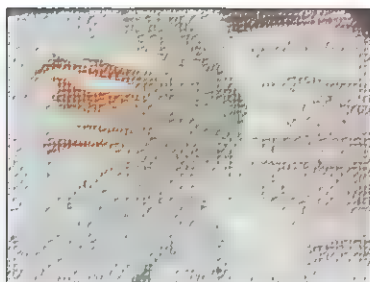
First we'll look at ways of enhancing your images further, to mimic the effect of them having been painted on real media such as rough paper and canvas. We'll direct you towards

the most appropriate filter effects in Photoshop, and explain how to use them. You've already applied various noise and texture effects to backgrounds and paint layers individually in our projects, but the effects explored in this chapter are intended to be applied to the whole image. To this end, note that you'll have to 'flatten' the layers in your artwork before applying the final texture effects. To do this, choose the Flatten Image command from the Layers palette menu.

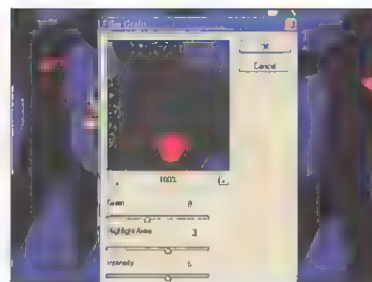
Next we'll look at various ways of actually printing your work, beginning with the options for outputting wide-format samples



Page 114 Apply background textures to enhance the real-media effect



Page 115 Try out different effects using Photoshop's versatile Texturizer filter



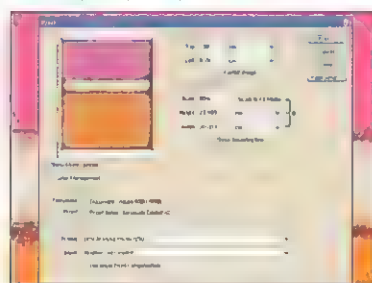
Page 116 Find out how to get your files output by a High Street printer



Page 117 Learn how to tile large artworks over multiple sheets of paper



Page 118 Use Print With Preview to ensure that your artwork fits the page



Page 121 Explore Photoshop's colour management interface and Print dialog

at a High Street colour bureau. The flexibility of their systems is such that it's now relatively simple to order a single print, or just a few, of a very high quality at a reasonable cost. You'll keep costs down even more if you follow our hints on how to deal with these bureaux.

Then we'll consider methods for outputting the artwork yourself on A4 or A3 printers in the home or office. It's often possible to print large artworks across multiple sheets that can be re-assembled like a jigsaw. Photoshop won't do this, but we'll highlight the software that can help. Photoshop can, however, scale artwork down very effectively

to fit the paper that's in your printer – we'll show you how.

Colour management

Finally, we cover the often daunting subject of colour management. While colour management isn't simply a case of picking Photoshop's Europe Prepress Defaults and clicking OK, it's still much simpler to master than most people think. The final pages of this chapter demonstrate how to calibrate your monitor, explain what Photoshop's Color Settings actually mean, and offer a step-by-step guide to choosing the right options in the Print dialog window.

Mimic texture effects

For an added measure of realism, apply a media texture effect to your artwork before printing



Effect scroll

When a filter effect dialog window includes a set of pop-up options – as is the case with the Grain and Texturizer filters – you can scroll through these without using the mouse. Just press [Tab] repeatedly until the pop-up becomes highlighted, then press the up and down cursor keys to go from one option to the next; you'll see its effect in the preview pane.

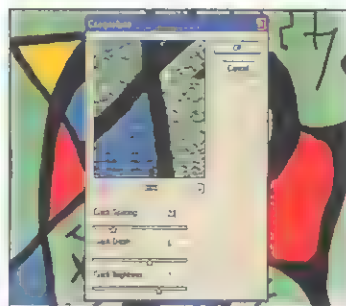
Several of our projects have required you to rough-up your brushstrokes or canvases in order to prevent them from looking too perfect. You might want to emphasise this further before you go to print; not so much to roughen the art, as to suggest the texture of the base material on which the artwork was supposedly painted. The final printout will then look much more like a print of an original piece of artwork, rather than something that you produced entirely on your computer using Photoshop.

Note that the painterly sounding filter names in the Artistic, Brush Strokes and Sketch submenus under the Filter menu are generally inappropriate for texturizing artwork to simulate the look of a canvas. Almost all of these filters are designed for creating brushstroke effects; instead of adding a texture to your artwork, they will in fact attempt to rebrush it, and thus ruin all your painstaking work. Instead, take a look at Filter > Noise > Add Noise, and several of the effects under Filter > Texture (see below and opposite).

CRAQUELURE AND GRAIN

Two of Photoshop's Texture filters will regularly come in handy

Go to Filter > Texture for a list of texture effects. Avoid the Mosaic Tiles, Patchwork and Stained Glass filters, and explore Craquelure and Grain. These are very good at roughening graphics that might otherwise look too clean and obviously computer-generated. The deep cracks of Craquelure make the paint on artwork look thick and chunky, while the Grain filter can be customised with a choice of grain types; not all of these are useful for our purposes, especially not Sprinkles or Stippled, but you might find some interesting uses for the directional Horizontal and Vertical grains, which suggest the texture of swollen or unsanded wood.



The Craquelure filter is supposed to mimic the cracking in old oil paintings, but it's great for adding impasto effects

Texturizer effects

Here's a guide to the interesting, often subtle effects available within the Texturizer filter



Brick texture: this is a little disappointing in that the bricks are very small. You can increase their size to 200%, but no more. You can't therefore use this texture to create the illusion of painting on brick, for example in the Banksy project, but merely to apply a tile-like effect.



Burlap texture: this is clearly designed to create the illusion of a very coarse woven material. Because the effect is so dominant, with its large squares of shadow in the relief, it's best to apply Burlap as lightly as possible, otherwise it can detract from the artwork. Also beware of emphasising obvious tiling effects where the texture joins up.



Canvas texture: as canvases go, this is one that gives the impression that it has been tightly woven, and smoothly underpainted. It works well when applied lightly; that is, scaling up to 150% only, with a relief setting of less than 10. When the Relief slider is dragged higher, the shadows turn black very quickly.



Sandstone texture: although intended to suggest the impression of sanded rock, you can successfully use this texture in artwork. Applied within selections, rather than across the entire canvas, you can use it to add realism to cubist collages, turning light brown into what looks like sandpaper, for example. Used lightly, it works well at impersonating cartridge paper too.



Where is Texturizer?

The Texturizer filter can be found under Filter > Texture.

When the filter's dialog window opens, you're presented with a choice of several texture types, each of which are displayed here.

These are adjusted with Scaling and Relief sliders, and you can change the Light Direction that produces the relief shadows.



Load more textures

One of the options within the Texturizer's type pop-up is Load Texture. When you select this option,

Photoshop opens a file browser dialog window.

Navigate to the Presets folder within your Photoshop folder, then open the Textures folder. Some of these additional textures can be useful for artwork, especially Frosted Glass, Lines, Rust Flakes, Snake Skin, Strands and Stucco.

Using a print bureau

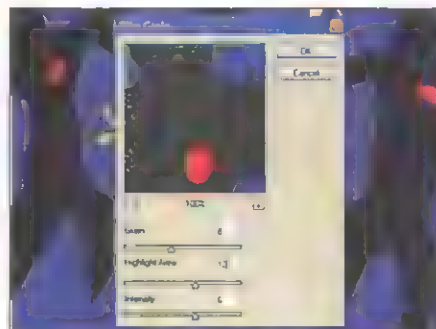
Pick up some tips for having your work printed professionally at large scale by a colour bureau



Act the part!

Try to sound expert and knowledgeable when approaching a colour print bureau. If the person you speak to feels confident that you won't mess them about or deliver unprintable files, they'll be more inclined to quote you a lower price.

The availability of high-quality, wide-format inkjet printing at High Street colour bureaux means you can get your artwork output professionally with relatively little trouble. Do be aware, however, that bureaux are geared up for producing multiple copies of documents and images, rather than single examples of artwork. So it helps to ensure that your print job is quick to complete, allowing the bureau to slot it into its schedule easily. If there's something that could delay or complicate the job, such as a texture filter effect



Texture filter effects such as Film Grain will help to produce a real-media effect, but they're likely to slow down printing considerably

making for a large file size that slows down the output, you should discuss this in advance.



Specialist papers

The past year has seen a rapid growth in the variety of inkjet-printable textured media offered by print bureaux. These can range from gloss to semi-gloss to matte, and include varying coarsenesses of mottled cartridge paper and woven canvas. These aren't fake media – the canvas is real canvas, for example – but they've been specially coated to accommodate inkjet printing.

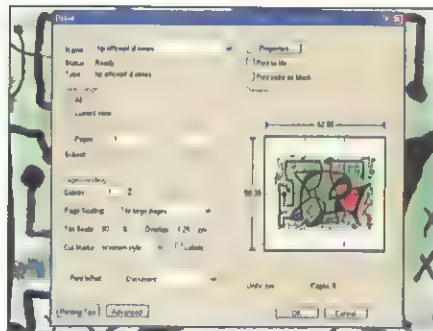
TIPS ON DEALING WITH BUREAUS

- SPEAK WITH** the colour bureau before you begin creating your artwork. It's always best to know what's required in advance, rather than trying to re-adjust everything afterwards.
- ASK FOR** the bureau's mechanical specifications. These will tell you its standard paper sizes, bleed measurements, resolutions and line screens.
- ASK TO SEE** some paper samples, and choose the most appropriate for the job. Ask about specialist art media, such as coated canvases.
- OBTAIN FULL INSTRUCTIONS** on how the bureau expects to receive your artwork, with specific relevance to file format, colour mode and colour management profiles. If it wants PDF files, ask which PDF creation settings are required.
- ESTABLISH HOW** you'll deliver the files. You may need an internet connection to submit artwork online, or a CD writer to send it on disc.

Tile a multi-sheet poster

Print a large artwork on to several sheets of paper that can be reconstituted to poster size

While a typical art print is A1 or A0 in size, your colour printer is almost certainly A3 or A4. Many printer drivers support 'poster printing', which splits your image into multiple pages. Once printed, you can re-assemble the sheets like a jigsaw. Additionally, some graphics software supports poster printing directly, usually calling it 'tiling'. Photoshop isn't one of these programs, so if your printer driver doesn't offer it, you might like to export your artwork into another program that does. You could save



Graphics packages such as Adobe Acrobat 6 Professional support poster tiling, with a print preview to show you how the image will be sliced

your work in PDF format and print from Acrobat, or place it on a page layout in Adobe InDesign.



Slicing tiles

When tiling a print job, it's always best to specify a small amount of overlap and, if available, cutting guides. Use a scalpel and cutting board to slice up the sheets after printing. Try to slice them so that the tiles butt up against each other; that is, get rid of the overlap, because otherwise it will probably look rather unattractive when the sheets are arranged and framed.



Trial run

Tiling pages can be a hit-and-miss affair if you're not already experienced with the process. So print out a set using your printer's draft mode on plain paper first. This will minimise ink wastage if the tiles come out completely wrong. Only when you've got the settings perfect should you load up glossy sheets and print at full resolution.

PROGRAMS THAT SUPPORT TILED PRINTING

ADOBE ACROBAT 6 PROFESSIONAL: Click on the Page Scaling pop-up in the Page Handling section of the Print dialog window, and choose Tile Large Pages.

COREL PHOTO-PAINT: In the Print dialog window, click on the Layout tab and tick the Print Tiled Pages option tucked underneath the page size settings fields, about halfway down the window.

ADOBE INDESIGN: First, place your artwork on an InDesign page. In the Print dialog window, click on Setup and tick the Tile option near the bottom of the window. The preview pane indicates how the page will be divided.

QUARKXPRESS: Place your artwork on a QuarkXPress page. In the Print dialog window, click on the Layout tab and pick an option from the Tiling pop-up. Click on the Preview tab to see how the page will be divided.

Fit artwork to paper size

Shrink images to fit your printer, no matter how big the originals are in scale and resolution



Page orientation

Photoshop doesn't automatically recognise the difference between tall images and wide images when you call up the **Print** or **Print With Preview** dialog windows. If your artwork is landscape in orientation, you'll need to click on the **Page Setup** button and select the landscape option.

You may occasionally want to output a large image from Photoshop so that it fits on a single sheet of paper. This could just be because you need a quick colour proof, but it could also be because you want small, convenient prints. Thankfully, you don't have to resize the image itself, or lower its resolution; you simply need to adjust the scaling options within the **Print** dialog windows.

Photoshop provides visual scaling features if you select **Print With Preview** from the **File** menu (see

below). What you will have to accept, however, is that some detail will often be lost in the printout, depending upon the resolution of the original image. People tend to look more closely at small prints, and they could become aware of these compromises. If, on the other hand, your original artwork has a low resolution – perhaps you inadvertently created it at 72 pixels/inch – then printing at a smaller scale may actually enhance its visual quality, compared with printing it at actual size.

PRINT WITH PREVIEW

Call up a visual print preview and scaling features in Photoshop

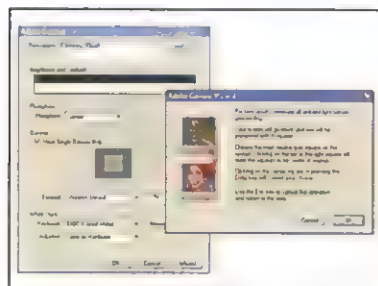
Selecting **File > Print** in Photoshop isn't the best way to output your artwork. Instead, use the **File > Print With Preview** command, or use shortcut [Ctrl]+[P] (Mac – [Command]+[P]). This opens a larger **Print** dialog window, with a preview of how the artwork will fit on to your printer's current paper size. You can resize the image by entering a percentage value, or automatically by ticking the **Scale To Fit Media** option. If you tick the **Show Bounding Box** option, you can click-and-drag in the preview pane to resize the image interactively. Untick the **Center Page** option to adjust its position on the sheet if your printer needs extra space on one edge.




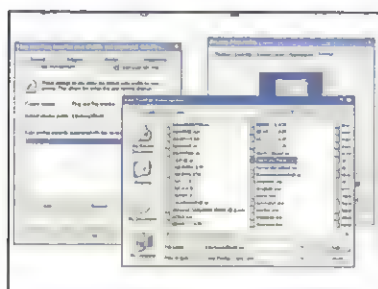
Use the **Print With Preview** command under the **File** menu to control how your artwork will fit on the paper


Calibrate your monitor

Set up your display so that you can be sure the colours you see on screen are those you print




 Windows users should find that the full Photoshop installation includes a Control Panel utility called Adobe Gamma. This program makes up for the lack of any monitor calibration software provided with Windows itself. Run the utility in easy 'wizard' mode, or use a more standard Control Panel dialog interface, and finish by saving the result as a colour profile document on your hard disk.




 Open your Display Properties from the Control Panels, or right-click on the desktop and choose Properties from the contextual menu. In the Display Properties window, click on the Settings tab and then the Advanced button. Click on the Color Management tab and then the Add button to browse for the profile you created in step 1. Click OK to assign the profile to your display.



 If you're using a Mac you won't find Adobe Gamma, because the Mac OS already includes a Display Calibrator Assistant program, launched from the Utilities folder inside your Applications folder. You can also launch the program by clicking on the Calibrate button under the Color tab of your Display System Preferences. The utility creates a custom device profile at the end.



 If you've followed the Display Calibrator Assistant program properly, the profile that it generates is automatically assigned as your system's display profile. To check that this has worked – or to make changes later on – go to System Preferences, click on Displays and then click the Color tab. If more than one name is listed in the Display Profile pane, make sure that the one you want is selected.



Night and day

The appearance of colour and brightness on a computer screen changes when the ambient light around your desk changes. If the light is changeable at your desk – for example, if you sit near a window – you should run the calibration utility afresh for different lighting conditions. Then you can swap between profiles to suit the current ambient light.



Hardware calibration

Using software utilities to calibrate a display is good enough for most Photoshop users, but perhaps not for professionals. For greater precision, buy a utility that comes with a light-sensitive device that measures the colours off your screen more accurately. Alternatively, buy a monitor that comes with its own light-measuring device attached, and which is capable of handling the calibration in the hardware itself, a process known as 'hardware calibration'.

Color Settings

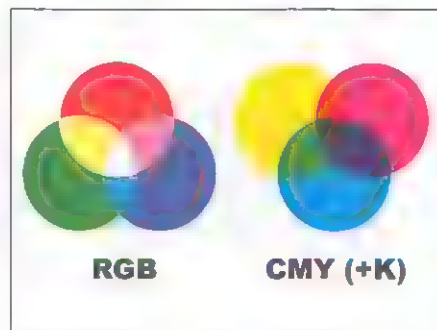
Customise Photoshop's Color Settings window for the program's core working spaces



Imprecise output

While you can be quite precise about input profiles, you'll probably end up choosing the default Euroscale Coated profile as your CMYK (output) working space. For everyday work, this is fine. However, if you're preparing images for press output, you'll need a more accurate profile, preferably one from the actual press concerned. At the very least, consider whether Euroscale Uncoated might be a more appropriate default.

Photoshop's colour management features are enabled and customised from the Edit > Color Settings command (on the Mac, Photoshop > Color Settings). This window is greyed out until you choose a preset from the Settings drop-down menu at the top. Key to Color Settings is the concept of 'working spaces', which are profiled colour spaces within which Photoshop enables you to edit images. By definition, the RGB space is a device-independent space for the bulk of your work,



Think of RGB and CMYK as opposite in all respects: as colour perception concepts, as input/output profiles and as source/destination in the workflow

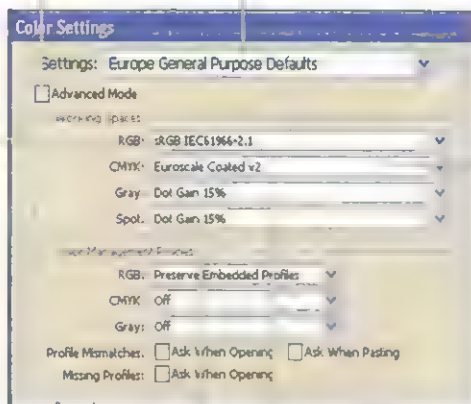
while the CMYK space is very much linked to an intended output destination, such as a printing press.

CHOOSING THE RIGHT SPACES

Leave the Advanced Mode option unticked unless you want to pick a different colour management engine (advanced options are explained on page 106).

The RGB working space should be a large virtual space for editing images, such as sRGB or Adobe RGB (1998), but not your display.

Like greys, spot inks need a 'dot gain' value. This figure can be provided for a specific press by the printing company handling the job.



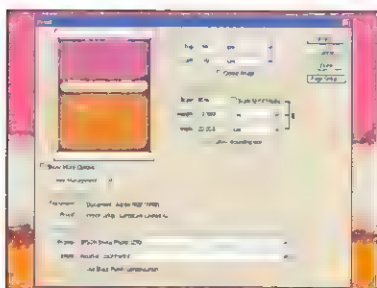
Adobe has prepared a number of presets for the Color Settings window, one of which is Color Management Off if you want to disable it.

The CMYK working space should designate a final intended output such as a printing press, but not your desktop inkjet or proofer.

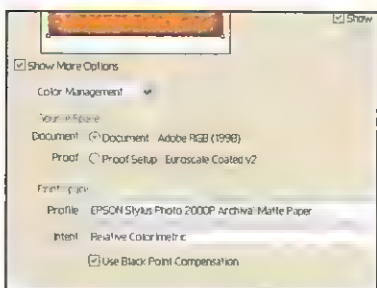
Enter a 'dot gain' value for monochrome images, 'dot gain' being the slight spread of printing press ink on paper that can darken halftones.

Printing with profiles

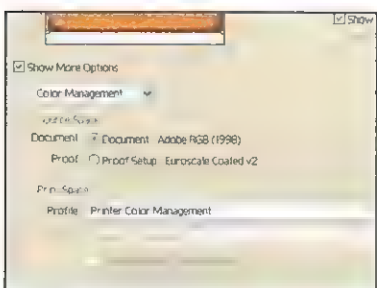
Put an end to any confusion with regard to selecting output profiles when printing



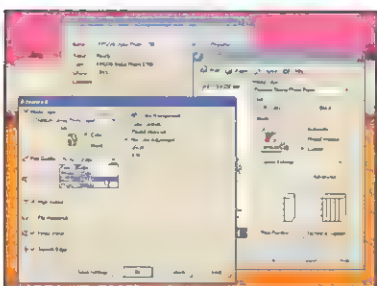
1 When you're ready to print an image, choose **Page Setup** from the **File** menu, and make sure that you've selected the correct paper size. Click **OK**, and then choose **File > Print With Preview**. Tick **Show More Options**, choose **Color Management** from the menu underneath, and choose **Document** for the **Source Space** and your printer profile for the **Print Space**.



2 If you want accurate colour proofs from your printer, you'll need more than a generic profile. For precise proofing, you need a profile for your actual printer at the resolution you'll be printing at, and for the paper you're printing to. The paper aspect is very important for high-fidelity colour proofs.



3 If you don't have any profiles for your printer – a surprising number of photo printers and all-in-ones continue to be supplied without any – set the **Print Space Profile** to **Printer Color Management**. At least this way you can ensure that the printer driver does its best to match colours, rather than expecting Photoshop to do it with only half the information it requires.



4 Now when you click **Print**, navigate to your printer's advanced colour options; these will be different for each manufacturer's printer driver. Set paper type and resolution. Whether you selected a print profile earlier or not, choose the **No Color Adjustment** option (or similar). This stops ColorSync, ICM or driver-based colour tweaks from interfering when Photoshop applies the device profile.



Source space

The **Source Space** selection in the **Print** dialog window should always be set to your current **Document** working space. This is the default setting, so don't be tempted to select the **Proof Space** instead no matter how logical it might seem when printing. If the image is in **CMYK** mode, the default **Source Space** should still be **Document**, this time being the **CMYK** working space profile.



Print space

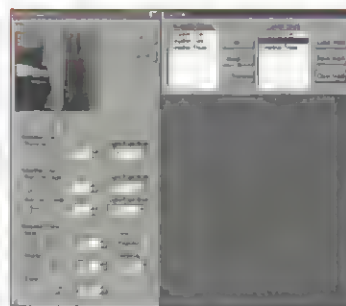
Likewise, the **Print Space** selection in the **Print** dialog window should be set to your immediate output device. Even if your ultimate output device will be a printing press, choose your desktop inkjet profile here if that's what you're printing to at the moment. Remember, Photoshop isn't trying to proof what the image will look like on a press; instead colour management will try to make the final press output look like what you have already.

[illegible]

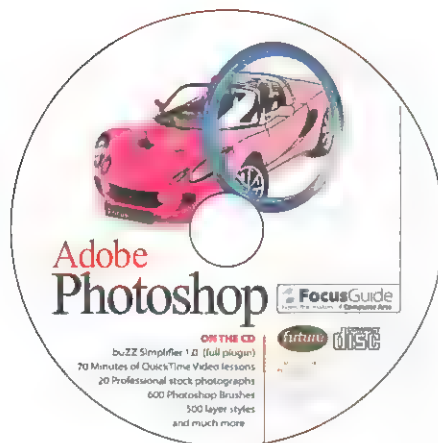
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The first item that should appear on your screen is the disclaimer

window; here you'll need to click on 'I Accept'. Please remember that this disc has been scanned and tested at all stages of production, but – as with all new software – we still recommend that you run a virus checker before use. We also recommend you have an up-to-date backup of your hard disk before using this disc. Future Publishing does not accept responsibility for any disruption, damage and/or loss to your data or computer system that may occur while using this disc, or the data and programs on it. Please

It's not uncommon that what we thought was a perfect shot ends up looking cluttered and busy. The fact is the human eye is far more selective than the camera lens, and photographs often capture far more detail than you want. This is where buZZ Simplifier comes in, with its unique filter specifically designed to remove unwanted detail without losing the focus or the integrity of the image. The filter includes three effects: 'Simplifier One' concentrates on the whole image, 'Simplifier 2' allows you to adjust or restore finer detail, and 'Simplifier Three' automatically analyses objects within the image and intelligently removes detail across three regions of interest.



It couldn't be easier to create a masterpiece with its straightforward point-and-click interface



consult your network administrator before attempting to install any software on a networked PC.

Installation

Once your CD interface has loaded, you can access any of the files, software and other resources included directly from your CD. Simply click on the animated 'Click' link and choose the section that you're interested in from the menu. The video tutorials require the latest QuickTime Player, from www.apple.com/quicktime/download.

If you have a query about your disc, email our support team at support@futurenet.co.uk for help. If you want to talk to a member of the team, call 01225 822743. Note that we can only provide basic advice on using the disc interface and installing the supplied software. We cannot give in-depth help on specific programs, or on your particular system configuration.



Starting your installation manually

PC users: click on the Windows Start button and click Run. Then click Browse and go to the CD directory in My Computer. Look for a file called PFGi.exe and double-click it. Then click OK in the Run dialogue, and the CD should then load up.
Mac users: Double-click the disc icon, then double-click StartMAC or StartOSX, depending on which OS you're using.

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Check out the Photoshop training movies on the cover CD to see how to create your own images in the style of various modern artists. Banksy.mov shows you how to recreate the effect of graffiti stencils from the comfort of your own PC (so there's less danger of getting nabbed by the police!) As well, there's a three-part movie on recreating the pop art of Roy Lichtenstein (Lichtenstein01.mov – Lichtenstein03.mov), while Warhol.mov shows you how to knock up a pop art image using a variety of Photoshop filters. On the CD, you'll also find source images for all of these video tutorials, so you can recreate your own modern art masterpieces.



Exclusive video training in modern art techniques is provided on the Focus Guide CD by George Cairns

AbsolutVision

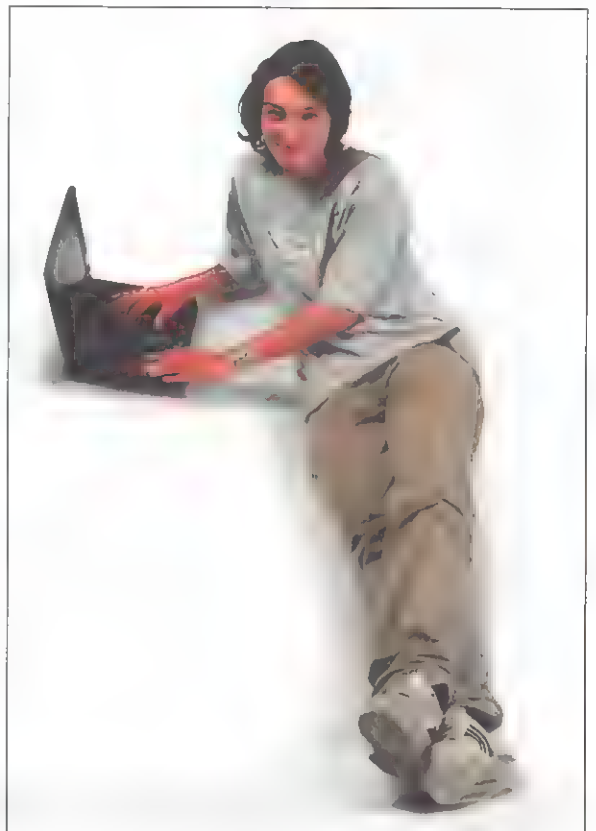
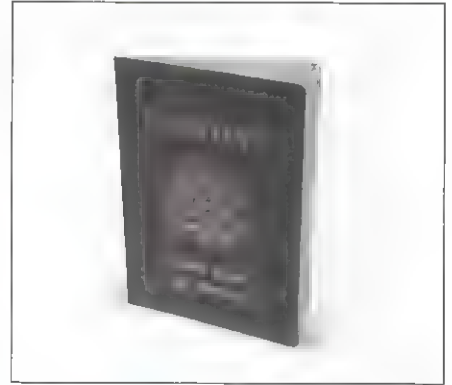
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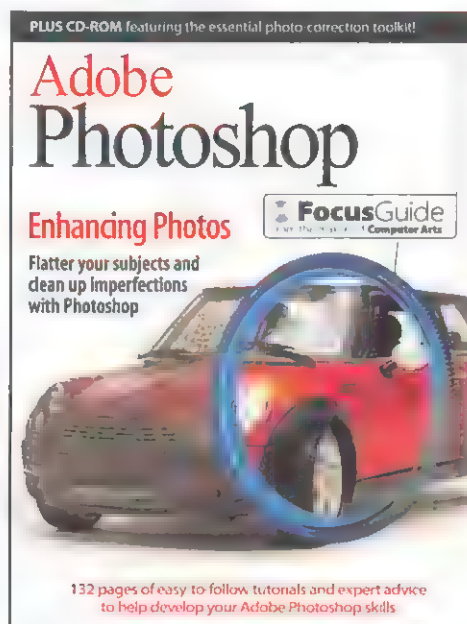
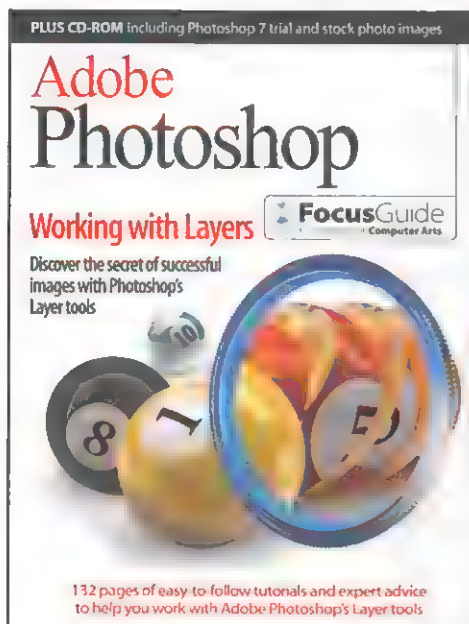
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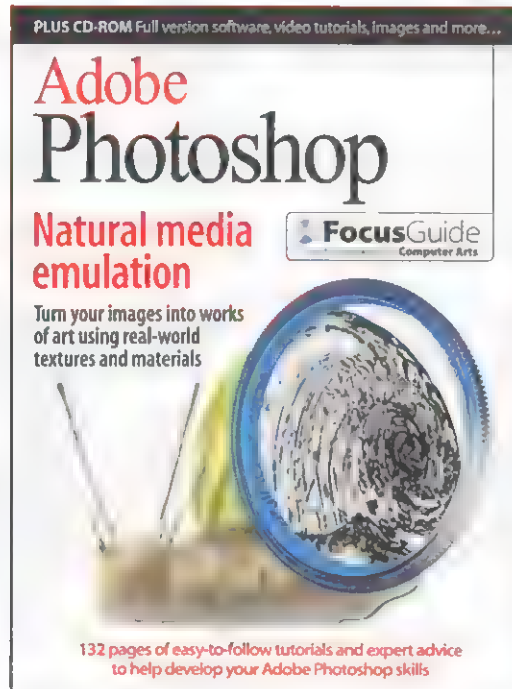
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Glossary

We always try to cut out the jargon, but it helps to add a few words of Photoshop-speak to your vocabulary...

Anti-aliasing

Moving pixels around can cause undesirable jagged edges to appear, where edited pixels have not blended smoothly together. Anti-aliasing refers to the process of smoothing out these jagged edges for a more natural look.

Blending modes

Blending modes are used to determine how the pixels in a layer are blended with underlying pixels on other layers. By applying specific blending modes to individual layers, you can create a wide variety of effects.

Brushes

Brushes enable you to paint on Photoshop images with colour, other bits of images and predefined patterns. They mimic real brushes in that you can alter their size, hardness and texture in order to achieve the effect you want.

Calibration

The process of adjusting a device to bring its behaviour into line with a known specification, helping to reproduce colours accurately. For example, colour monitors are calibrated to a specific colour temperature, gamma, and black-and-white luminance.

Colour channels

There are three or more colour channels in all full-colour images, depending on which colour mode you're using. For example, RGB mode contains red, green and blue channels, while CMYK mode contains cyan, magenta, yellow and black channels. Photoshop enables you to alter each channel independently.

Filters

A filter is a preset tool within Photoshop, which applies an effect to an image (or a selection within the image). Some filters apply their effect in one click, while others offer more complex settings. Filter categories include Sharpen, Blur, Artistic and Stylize. Each of these offer further options via fly-out menus. For a complete list, click in the Filter menu.

Gamut

The range of colour that a device (such as a printer) can produce, or the range of colour that a colour model can represent. If a colour is said to be 'out of gamut', it will not be reproduced accurately by the printing process or other intended destination.

.GIF (or .gif)

A type of image file format best suited to producing simple images for the web. Examples include logos, banners, buttons and anything made up of only a few flat colours.

Greyscale

An image is greyscale if it contains no colour information. Using Photoshop, you can transform a colour image into black-and-white, with many gradations of grey, in a single channel. This is known as a greyscale image.

.JPG (or .jpeg)

A type of image file format that gives a desirable combination of small file size and good-quality photo reproduction. It's commonly used in digital cameras to store the images that you take. The small file sizes also make it ideal for the web.

Layers

Layers containing effects or elements of images can be stacked on top of the original image layer (the background) in order to change the appearance of the image. Layers do not directly affect the layers beneath them, just as a blurry piece of glass placed over a photograph does not actually affect the photograph; in both cases, it's the appearance that has been changed, with the original image left unaltered.

Marquee

The flashing dotted outline that surrounds a selection. You'll also see it referred to in some places as 'marching ants'.

Rasterize

When you 'rasterize' a graphical element, you convert it from a vector to a pixel-based image. It will no longer be scalable like a vector, but can still be edited, like other images in Photoshop.

Resolution

A measure of how many pixels make up an image. A resolution of 300dpi (dots per inch) is recognised as the minimum if you're intending to print your images. 72dpi is sufficient for images intended for the web.

Selection

Any part of an image which you select with Photoshop's tools, usually indicated by a marquee around it. Making selections enables you to work on parts of an image, or remove them, without affecting the rest of the image.

Thumbnail

A small, 'thumbnail-sized' version of an image. You'll find

them in folders of images and in Photoshop's File Browser. Because they're smaller than a full-size image they're fast to load, and you can browse through them more quickly, which makes finding the file you're after much easier.

Pixel

An abbreviation for 'picture element', it's essentially a tiny dot of colour on screen. Most images are made up of millions of pixels, which combine to make an image look seamless. Zoom-in very close to an image, however, or enlarge it to a high degree, and you can clearly see these individual pixels.

PSD

Photoshop's own file format, which preserves elements such as layers and channels. If you're editing an image file, it's sensible to save it as a PSD, in order for the changes you've made to remain editable when you next open it.

Spot colour

A method of specifying and printing colours in which each colour is printed with its own separate ink. In contrast, process colour printing uses four inks (cyan, magenta, yellow and black) to produce all other colours.

Tool options bar

When a tool is selected, the corresponding tool options bar automatically appears along the top of the Photoshop window, giving you access to various options relating specifically to that tool. These often include effects such as Anti-aliasing and Feathering.

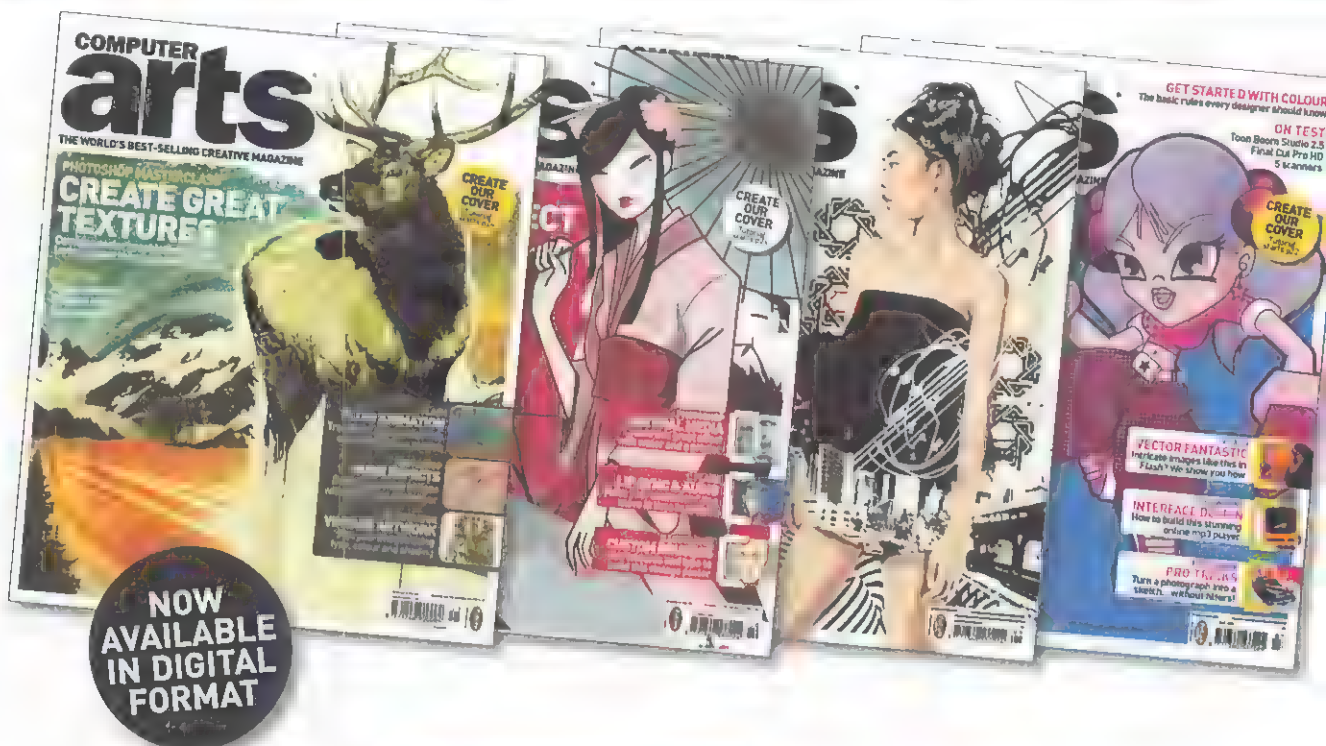


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Adobe Photoshop

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